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My house isn't bigger on the inside, so I have to keep my penchant for *Doctor Who* merchandise under control. My modest collection preserves a few cherished pieces from my childhood, alongside more lavish indulgences from recent years. When the series returned in 2005 I came across a TARDIS money box. I was so surprised to find a *Doctor Who*-branded item in a high-street shop that I bought it immediately. I've still got it.

Browsing at London's *Doctor Who* Festival in November made me realise how far we've come since then. Back in 2005 I could never have imagined that one day the BBC Shop would produce a range of t-shirts, each one dedicated to a different episode from a single series. But there they were, from *Deep Breath* through to *Death in Heaven*, displayed alongside *Doctor Who* action figures, Lego, sonic screwdrivers and almost everything else you could imagine. Not the best place for someone trying to resist temptation.

This is, of course, the happy consequence of a show that has expanded and regenerated. The Powell Estate home of Rose Tyler now seems a very long way from the Dalek City on Skaro, the castle prison of the Doctor's mind and the gleaming spires of Gallifrey. The *Doctor Who* of 1973 bore only a superficial resemblance to the programme that began ten years earlier, and the *Doctor Who* of 2015 has similarly evolved from its own 'series one'.

At the Festival, showrunner Steven Moffat said, "Nobody, *nobody*, knows *Doctor Who* like I do." He was being typically mischievous, but after the most recent episodes I'm inclined to agree. Eleven years after he wrote his first fully fledged script for the programme, Moffat's ingenuity is still breathtaking. And just two years after he was cast as the Doctor, Peter Capaldi has not only settled into the role but delivered some of the greatest performances in the series' history. *Doctor Who* is once more at the top of its game.

Marcus



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Why Did the Doctor Cross the Road?

The residents of Abbey Road are used to Beatles fans and tourists posing for photos on the famous zebra crossing. In September, however, this London landmark was invaded by some highly unusual visitors.

Doctor Who's account brand manager was there...

FEATURE BY **EDWARD RUSSELL**

Pictures have always been important for publicising *Doctor Who*. Social media can target a large number of people with just one photo; the past few series of *Doctor Who* have been accompanied by some special 'stunt' images primarily created for the internet. Just after noon on 19 September – the same day *The Magician's Apprentice* was first broadcast – a brand-new photo of the Doctor and Clara quickly

became one of the most popular images ever from the official *Doctor Who* Twitter account. After just a few days, it had over 4,000 retweets, 170,000 likes on Facebook and was one of the most talked about posts on social media for the entire year. The shot of the Doctor and Clara being marched across a zebra crossing by two Daleks was a clear homage to one of the most famous LP covers of all time – *Abbey Road* by The Beatles.

I've been working on *Doctor Who* for nearly ten years and have been at the heart of the brand, helping to promote the

programme to both dedicated and casual viewers. One of my remits is to oversee all the images that we put out, and I'm particularly proud of the Abbey Road shot. These photo stunts are really important in today's multi-channel, multi-platform world. Sometimes, hardcore fans such as myself forget that the average person in the street isn't always aware when *Doctor Who* is on TV. These viewers might know the show is back, but may need some extra encouragement to tune in.

After just a few days it was one of the most talked about posts on social media for the entire year.

For the 2015 series there wasn't an easy hook to get people watching. The previous year had introduced a new Doctor, but this time round it was a challenge to find something fresh to promote. Okay, we had 12 amazing episodes, but that went without saying. I got together with the marketing team to devise a new ➤

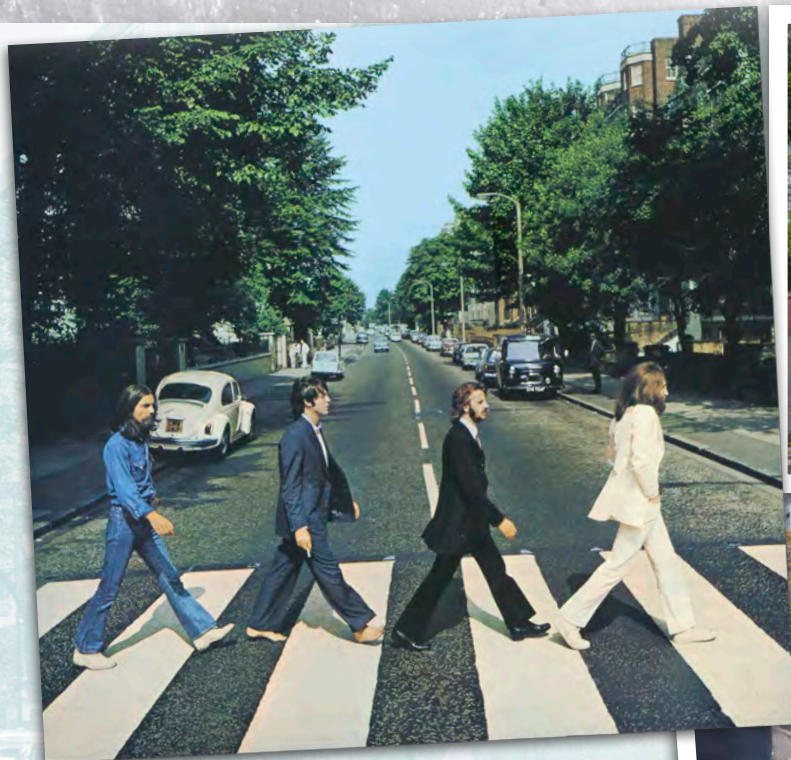
Right: The picture that alerted social media to the return of *Doctor Who* – two Daleks escort the Doctor (Peter Capaldi) and Clara (Jenna Coleman) across the world's most famous zebra crossing.

Opposite page: Jenna Coleman and Peter Capaldi pose outside the legendary Abbey Road Studios after the zebra crossing shoot.





Why Did the Doctor Cross the Road?



Above left: The cover of The Beatles' 1969 album *Abbey Road* featured a photograph by Iain Macmillan.

Above right: Abbey Road still has a zebra crossing, although it's in a slightly different position to the one it occupied in 1969.

Below right: In tribute to Paul McCartney, Jenna Coleman went barefoot for the *Doctor Who* shoot.

Below left: Beatles fan Peter Capaldi as the guitar-strumming Doctor in *The Magician's Apprentice*.



angle. We wanted something that would resonate with fans and also tie in with some of the themes coming up in the episodes.

One of the ideas was to take a Dalek to a key London location, but it was decided that this wasn't quite enough. Daleks aren't exactly everywhere, but pictures of them in everyday locations and situations have been circulating since they trundled over Westminster Bridge in 1964.

The cover photograph for The Beatles' 1969 album features the group crossing the road outside the famous Abbey Road Studios.

I don't think it would be a huge exaggeration to say that this is one of the best-known pictures in the world of popular music.

Given that *Doctor Who* is also known for its Britishness and has a strong design link back to the 1960s, the idea of paying homage to the LP sleeve seemed a clever route.

Peter Capaldi and Jenna Coleman are both big music fans. In fact, Peter often likes to have music playing when we're photographing him and we've had

many discussions over whether he's a Paul McCartney or John Lennon fan when it comes to The Beatles. I felt that if we could work out a way to do it outside of filming hours, Peter might be happy to participate in an Abbey Road photo shoot. And with Peter on board, I knew that Jenna would also find a way. Thankfully, he was willing to give up a Saturday morning and Jenna was also really excited about the idea.

Abbey Road has become much busier since the original photo was taken in the 1960s. The only time the traffic would be quiet on that Saturday was around 6.00am. How could we ask Peter to don his red-lined coat at that time of the morning, when he would probably much prefer to be at home? We decided to take a risk and shoot nearer to 10.00am. Luckily, Peter was a complete sport about a morning shoot as his Beatles





“I played George Harrison in a US Movie of the Week called *John and Yoko: A Love Story*.” Peter Capaldi

fan gene is clearly dominant. “Like *Doctor Who*, I grew up with them,” he says. “I played George Harrison in a US Movie of the Week called *John and Yoko: A Love Story*. I got taught how to play the guitar solo from *Let It Be*, which was fun.” Thankfully, Jenna was also keen to participate and spent some time studying the original picture when she heard that she would be taking Paul McCartney’s position in the photo.

Unfortunately it’s not easy to take two famous actors and life-sized Dalek props into the middle of a busy London road for any length of time, especially if you also put a photographer on a stepladder in the central reservation. It wasn’t possible to shut the road for the shoot as applications take many weeks to process. However, we secured permission from the police and then had to deal with that most fearsome of beings – the BBC Health and Safety Department.

A recce took place on the Tuesday before the shoot. I joined the photographer, producer and location manager to work out how the image could be taken as easily and safely as possible. Safety was a crucial consideration, not just for the stars of the show and the crew, but also any onlookers who might become overwhelmed at seeing a couple of Daleks on a pedestrian crossing.

Guy Levy, the photographer, did a fair amount of research into the original *Abbey Road* photo taken by Iain Macmillan. He

was keen to replicate the placement of the shadows and get the best possible angle, given that the crossing has actually moved several metres west since 1969. “You can’t just start at a point in the road a certain distance away and walk in until you hit the spot,” says Guy. “It’s a case of seeing the angle of view on the edge of the crossing, running back to the pavement, then making a judgment call on the next test and waiting for a break in the traffic.”

During the recce we also looked for places to store the Daleks before they were wheeled onto the road. Attracting a big crowd in advance would make it difficult to clear the area we needed for the shoot. Daleks are surprisingly large and don’t fit through normal doorways, so we realised we would have little choice but to wheel them to the side of the road and keep them covered until we were ready to guide them onto the crossing.

At 5.00am on 19 September, two Dalek props began the journey from Roath Lock studios in Cardiff to North West London, ready for the crew call at 9.00am. Stephen Nicholas – art director on over 100 episodes of the show – was in charge of the props. He was keen to keep them covered for as long as possible so that big crowds didn’t gather ahead of the shoot. “A Dalek comes in three separate sections,” he says. “Whenever they’re seen in public, we need them to look exactly as they’re seen on screen, so we ➤

Above: Edward Russell (far left) and Will Jasper stand in for the Daleks during the rehearsal in the studio forecourt.

Below: John Lennon, Ringo Starr, Paul McCartney, George Harrison and a curious onlooker at Abbey Road on 8 August 1969.

CONSPIRACY THEORIES

As soon as Peter Capaldi and Jenna Coleman agreed to take part in the *Abbey Road* photo shoot we started discussing how we could incorporate the infamous ‘Paul is Dead’ conspiracy into the picture.

There is a persistent rumour among some Beatles fans that Paul McCartney died in 1966 and was replaced by a lookalike. Conspirators cite a number of ‘facts’ to support this eccentric claim. For example, a section of the song *Revolution 9* from *The Beatles, aka The White Album*, is said to sound like “turn me on, dead man” when played

backwards. Another claim is that the cover of *Abbey Road*, the final album to be recorded by the band before they split in 1970, represents a funeral procession of the four members, with Paul’s bare feet apparently indicating that he is a corpse.

As a Beatles fan, Peter is familiar with the stories. “Yes, I know the mythology, which is imaginative but total bunkum,” he says. “More interesting is looking at the other shots they did that day, which are more candid and revealing than the iconic shot.”



Why Did the Doctor Cross the Road?



Above: This rehearsal shot clearly shows Jenna Coleman's outstretched finger, designed to look like the cigarette McCartney is holding on the album cover.

Right: An alternative angle on the final pose, showing Jenna's Dalek before it was Photoshopped.

Below: The Volkswagen Beetle that appeared on the *Abbey Road* cover, and the car that was brought in for the *Doctor Who* picture.

Opposite page: Coleman and Capaldi were reunited for the *Abbey Road* shoot. Coleman had recorded her final scene for the series the previous month.

covered them with large blankets while the team was setting up the shoot."

Experienced first assistant director Will Jasper was running the shoot. It was Will's job to make sure all the elements were in place and the strict Health and Safety requirements were observed. Aided by a rather loud voice, Will barked his polite but firm instructions to the crew while keeping an eye on the building traffic and the growing crowd of onlookers. He needed to control all the activity so that Guy could concentrate 100 per cent on the camera. Fortunately, the weather took care of itself. "Amazingly, we had very similar conditions [to those seen on the album cover] when we shot," remembers Guy. "I was quite nervous as the clouds drifted in and out of cover while we stood there waiting for our moment. We were paying homage to a great photograph and the result would have been quite disappointing if the sky had been overcast and the light dull and flat."

Peter and Jenna arrived at 10.00am and were escorted to a green room at Abbey Road Studios. Peter took the opportunity to admire framed photos of his heroes, such as David Bowie and Kate Bush. "It was great to be at Abbey Road," he reflects. "Unfortunately we had very little time there, but it was still a thrill."



Peter was similarly thrilled to see his co-star Jenna for the first time since she recorded her final scenes in August. After the usual hellos and air kisses from us all, we left the pair to chat. It had been an emotional farewell from them in Cardiff a few weeks earlier and both had seen rough cuts of the scenes when completing their dialogue recording. As Peter and Jenna are such professional actors, they wanted to spend time discussing their performances.

On the street outside, Stephen Nicholas handed out green fluorescent jackets to

the staff. This was a necessary precaution, as by now it was clear that something was about to happen and a large crowd was congregating. They were no doubt intrigued by two Dalek-shaped lumps, wrapped in huge blankets and perched on the kerb.

Once Will felt that preparations were going well, he called for Peter and Jenna to attend a rehearsal in the studio forecourt. Will played Dalek Number One and I took the place of Dalek Number Two. Many years of practice in the school playground finally paid off as Guy took a handful of test shots for us all to review. Funnily enough, trying to look like you're walking when you're actually standing still is a lot harder than it seems. Guy had watched a number of tourists failing to do just that, so we worked out a 'count in and bounce' method,

whereby Will would cue the actors and they would jump into the correct gait.

We were about to go when a delivery van parked just past the zebra crossing and stayed there for 20 minutes. We had to keep Peter and Jenna hidden as we didn't want to arouse too much attention before we were ready.

Finally, Will declared that the route was clear and the call went out to the crew. Traffic was halted by the staff in high visibility jackets and Guy mounted a stepladder which was placed in the appropriate position. He remembers the buzz of the moment very clearly: "Adrenaline took over and we all sprang into position with everyone focused on the task at hand. Thankfully, the crowd of tourists and all the drivers let us get on with it. Pardon the pun, but for me it was over in a flash!"

Indeed, a video posted on the official *Doctor Who* page (tinyurl.com/AbbeyWho) shows that the whole shoot took only 78 seconds from start to finish. The Daleks were wheeled into position, Peter and Jenna were given their marks and Will counted them into their poses while Guy snapped away. By complete coincidence, a London black cab was at the front of the oncoming traffic, matching the original picture from 1969.

The video resembles organised chaos, but the reality is that it was extremely well choreographed. We had security to protect the people on the street, some to look after Peter and Jenna and several people

DOCTOR WHO WEEPS

With Jenna Coleman about to announce her departure from *Doctor Who*, we used the *Abbey Road* picture to hint at Clara's demise.

The *Abbey Road* LP cover shows the rear of a Volkswagen Beetle with the seemingly innocuous registration number 'LMW 281F'. Going back to the 'Paul is Dead' theory, this has sometimes been interpreted as standing for 'Linda McCartney Weeps' and that Paul would have been 28 'if' or '1F' he lived. We felt this was a detail that shouldn't be overlooked if we wanted to offer

something that stood up to scrutiny. At one point we considered having a number plate which read 'BBC1 19:40' but,

knowing that the picture would have a huge global appeal, we decided on something less UK-specific. In the end, we hinted at Clara's fate by using 'DWW 291F' – Clara's 29th birthday would be in November.



who told the drivers of the cars what was happening. Everyone was very excited by the build-up and there was a strange kind of disappointment when Guy announced that he had the shot.

With the photo in the bag, the clear-up exercise began and the security team whisked Peter and Jenna away so we could look through the pictures. We had about three useable images, and had to quickly choose a shot that both stars were happy with. Thankfully there was one, although

Within 15 minutes it seemed that just about everyone in the NW8 postcode had posed with the stars.

it required a small adjustment to the arm of the Dalek at the rear. It was a little too close to Jenna's backside, so Guy digitally manipulated it to make it look less comedic. The perfectionist in me wishes we'd been able to use a version where Peter had his left foot first, just like John Lennon, but I like to think that fans will create a new conspiracy theory about why he was right foot forward.

Quite a few important people wanted to see the image before it went live and Guy used the time to take some snaps of Peter and Jenna on the steps of the studio as a thank you to the managers who had allowed us to use their facilities. Before long, a few of the crew members snuck in for a shot with the Time Lord and his companion. First was the lady who owned the Volkswagen Beetle. Next came the runner who had brought them coffee. Within 15 minutes it seemed that just about everyone in the NW8 postcode had posed with the stars. We were eventually able to release Peter and Jenna, and a few hours later they headed for Steven Moffat's house to watch the broadcast of *The Magician's Apprentice*.

The picture was approved and uploaded to Twitter at around 1.00pm. Everyone was pleased with the reaction and it seems I wasn't the only one who enjoyed the worlds of the Doctor and the Fab Four colliding. A job well done and, most importantly, a large number of viewers got the message that *Doctor Who* was back.

The Abbey Road picture is a small thing in the rich tapestry of *Doctor Who*'s history, but it's a reminder that this enormous show has an ever-adaptable format. Only this morning, a friend in Sydney messaged me to say that Peter Capaldi had mentioned my name Down Under. The Abbey Road shot had flashed on the screen during the Australian leg of the *Doctor Who* Festival, prompting Peter to say what a marvellous and slightly crazy day it had been. When asked if it was his most bizarre experience, he simply said, "*Doctor Who* continues to take me to the strangest and most wonderful places." **DWM**

Abbey Road Studios

Last Christmas

FEATURE BY **CHRIS BENTLEY**

On Christmas Eve, the Doctor and Clara arrive at the North Pole where a scientific crew is under siege from brain-sucking parasites with the ability to weaponise dreams. Salvation arrives in the form of Santa and his elves...

"N

o-one knows they're not dreaming," says the Doctor. "Not one of us. Not ever. Not for one single moment of our lives."

Faced with the frightening realisation that they can't tell whether they're awake or trapped inside dreams induced by the hideous Dream Crabs, Clara and the members of an Arctic expedition are in no position to engage in metaphysical arguments. Bloating with roast turkey and fighting the soporific effects of too much pudding, neither is a Christmas Day television audience. But the Doctor's statement nonetheless provided a neat summary of the premise for *Last Christmas*, a scary, atmospheric, and unexpectedly thought-provoking Christmas Special that questioned the nature of reality and the extent to which we can be certain about our own perceptions of it. Guest starring Santa Claus.

The 2010 episode *Amy's Choice* explored similar territory, with the Doctor and his companions unable to distinguish the real world from the evil Dream Lord's realm: idyllic family life in rural Upper Leadworth or the frozen interior of a dying TARDIS. There, the choice for the characters was simply between two entirely different realities, where death in the dream world enabled them to awaken in the real one. In *Last Christmas*, the dream realities are like the layers of an onion, each one peeling away to reveal another beneath. As viewers, we are no more aware than the characters as to whether

BBC One, 25 December 2014

Writer: Steven Moffat

Director: Paul Wilmshurst

Guest cast: Nick Frost (Santa Claus), Samuel Anderson (Danny Pink), Dan Starkey (Ian), Nathan McMullen (Wolf), Faye Marsay (Shona), Natalie Gumedde (Ashley), Maureen Beattie (Bellows), Michael Troughton (Professor Albert)

Rating: 8.28m

Appreciation Index: 82



CLASSIC SCENE

In a dream induced by the Kantofarri, Clara spends a perfect Christmas Day with Danny Pink. When the Doctor arrives and tries to wake her up, he receives unexpected help from Danny, who encourages Clara to move on with her life.

Danny: "How does she wake up?"

Doctor: "I don't know. Just try. Accept this isn't real and try."

Danny turns back to Clara.

Danny: "Do it. For me."

Clara is in tears.

Clara: "When I wake up, you won't be there."

Danny: "Do you know why people get together at Christmas? Because every time they do, it might be the last time. Every Christmas is *last* Christmas. And this is ours. This was a bonus. This is extra. But now it's time to wake up."



what we're seeing is 'real' or yet another level of the Kantofarri's slumberland.

And if the sleepers die in *these* dreams, they never wake up. It's *Inception* (2010) boxed in *A Nightmare on Elm Street* (1984) and gift-wrapped with *Santa Claus: The Movie* (1985).

Last Christmas also returned to a common theme of the Eleventh Doctor's era: the persistence and power of memory. The Dream Crabs manipulate images from the characters' memories to create the false reality of the dream worlds, just as the sleepers themselves conjure up Santa Claus and his elves to rescue them.

One of crew member Shona's viewing selections on her Christmas Day itinerary (seen when she wakes up at home) apparently provided the Crabs with the environment for their dreamscape: the North Pole scientific outpost from Howard Hawks' classic 1951 film *The Thing from Another World* (the 1982 John Carpenter remake was set in the Antarctic). But the Crabs possibly also plundered the Doctor's own memories of previous adventures at polar bases in *The Tenth Planet* (1966) and *The Seeds of Doom* (1976) to create a base-under-siege scenario that they knew he would find irresistible.

Memories of a different kind are aroused when the Doctor takes the reigns of Santa's sleigh for a moonlit flight over London. The beautifully realised sequence evokes fond recollections of his predecessors at Christmas: the Eleventh Doctor (Matt Smith) taking the reigns of a flying shark to pilot a carriage over Sardicktown in the 2010 Christmas Special *A Christmas Carol*, and the Tenth Doctor (David Tennant) flying Santa's sleigh over a winter wonderland in the 2009 BBC One Christmas idents. Soon after, the Doctor is

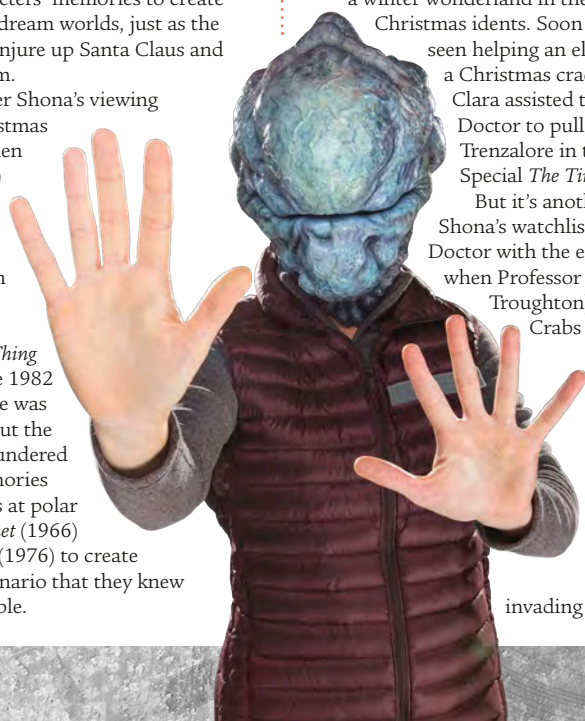
seen helping an elderly Clara to pull a Christmas cracker, reflecting how Clara assisted the elderly Eleventh Doctor to pull a cracker on Trenzalore in the 2013 Christmas Special *The Time of the Doctor*.

But it's another of the films on Shona's watchlist that provides the Doctor with the episode's best line when Professor Albert (Michael Troughton) likens the Dream

Crabs to the facehugger creature from Ridley Scott's *Alien* (1979).

"There's a horror movie called *Alien*?" says the Doctor. "That's really offensive. No wonder everyone keeps

invading you." **DWM**



DATA FILE



● Santa's notebook indicates that Clara mostly favours travel books and science kits, but has a strict ban on hair products. She was marginal for the naughty list in 1993 and believed in Santa Claus until she was nine.

● In the infirmary, the Doctor tries to distract Clara with maths. She's supposed to be brilliant at mental arithmetic, but when the Doctor asks her to deduct 17 from 304 and then add 20, she gives the answer as 507 – it should be 307. (In the script, she was supposed to take 17 from 504 before adding 20.)

● In her Christmas Day dream, Clara's ideal gifts are tickets for the Indian Orient Express, a painting she saw with Danny in Paris, and permission to own a cat.

● The Helman-Ziegler test is the only reliable dream test that the Doctor knows: all four copies of the polar base manual should be identical in the real world, but as they don't exist in the memories of the crew, they can't be identical in a dream.



● The planet where the Doctor was ambushed by his Dream Crab is Androzani Delta, although dialogue that would have revealed this on screen was trimmed from the final edit. The planet is presumably somewhere in the region of Androzani Major and Androzani Minor from *The Caves of Androzani* (1984) and *The Doctor, the Widow and the Wardrobe* (2011).

REVIEWS

► 'As well as being the most Christmassy, *Last Christmas* is hands down the scariest festive special *Who* has ever done.' **The Guardian**

► 'The Doctor and Clara were reunited for the next series of TARDIS adventures, both their Christmas wishes granted. Viewers were left similarly fulfilled by this giddy, grin-inducing romp.' **The Daily Telegraph**

► 'For so masterfully manipulating the viewers' understanding of what was and was not real, and for being merry without being (too) mawkish, *Last Christmas* stands as one of – potentially the – best holiday special *Doctor Who* has managed. A real festive treat.' **Wired**



ACCESS ALL AREAS

The *Doctor Who* Festival, held in London from 13-15 November, was a huge convention celebrating the worlds of the Twelfth Doctor.

FEATURE BY **MARK WRIGHT** AND **EMILY COOK**



London, one weekend in mid-November. If you're heading towards the Docklands district, you may notice some strange sights. Catching an early morning Jubilee Line service on the Underground, you may be shocked to find yourself sitting opposite somebody dressed suspiciously like

the evil Missy. And you might look twice as you glimpse boxes of fish fingers and custard riding an escalator.

Things become clearer at the Custom House stop of the Docklands Light Railway. "For the ExCeL Centre, please alight here," announces the driver on our arrival. "Those of you going to the *Doctor Who* Festival, I hope you all have a wonderful day. My wife wouldn't let me go."

From 13-15 November, around 15,000 *Doctor Who* fans converge on the ExCeL, London's seemingly bigger-on-the-inside exhibition centre, for the *Doctor Who* Festival. This is something of a return visit for BBC Worldwide after the venue played host to the 50th anniversary *Doctor Who* Celebration in November 2013.

The *Doctor Who* Festival may be on a smaller scale than the Celebration, but it promises fans of all ages a unique insight into the making of their favourite television show. There is also the chance to meet the Doctor himself, Peter Capaldi, along with Jenna Coleman (Clara), Michelle Gomez (Missy), Ingrid Oliver (Osgood) and showrunner Steven Moffat, as well as scriptwriters, designers and other key crew members.

Our first port of call is Millennium FX, the company responsible for bringing some of *Doctor Who*'s outlandish creatures to life. "We work in a dusty, cold workshop, away from the public," says prosthetics producer Kate ➤

"The Festival gives us a chance to demystify the whole process a little bit." Steven Moffat



Top left: The TARDIS was a permanent fixture on stage in the main auditorium.

Above left: Peter Capaldi meets a young fan.

Far left: The auditorium was packed for the numerous interviews.

Left: Cosplayers dressed as Abigail (from 2010's *A Christmas Carol*) and Missy.

Opposite page: Ingrid Oliver, Peter Capaldi and Michelle Gomez, in front of the Lego TARDIS that was parked in the Shopping Village.





Shopping Around

A staggering array of *Doctor Who* merchandise is available at the BBC Shop. Steve Wind-Mozley, BBC Worldwide's senior vice president of e-commerce, is behind one of the tills when we pay a visit at Sunday lunchtime.

"The hottest thing this weekend, or maybe I should say the warmest thing, is the Christmas jumper," he says, reaching for an example to show us. "These come in blue and red and feature Cybermen, Daleks, the TARDIS and Weeping Angels at the bottom."

How does Steve categorise the fans he's been serving over the last few days? "It's been a good mix of people," he says. "Our customers have included a three-year-old, a honeymooning couple and an 87-year-old grandma. She came here today, all the way from San Francisco."

Does Steve find that the shop's broad range of merchandise appeals to both sexes? "I'd say it's been 55 per cent male, 45 per

cent female. I think we saw a real shift in the Matt Smith years. The *Doctor Who* Celebration, which we did in 2013, was the first time we saw almost as many young ladies as young men. I think Matt Smith did a great job of reaching out to a younger demographic, and they've stayed now that Peter Capaldi is the Doctor. When children come up to the till I often ask them who their Doctor is, and they say 'Peter Capaldi'."

The independent retailers in the Shopping Village include SciFiCollector. This thriving business is based at The Stamp Centre in London's Strand, but owner Steven Scott enjoys meeting fans at events such as this. "It's the broadest spectrum of humanity you can imagine," he says. "Everyone's enjoying themselves and putting smiles on our faces as well."

Steven is especially pleased by the business his team has done on sonic screwdrivers. "We sold 60 in two hours this morning," he says. "We'd sold out by lunchtime and I'm kicking myself for not bringing more."

SciFiCollector's exclusive items include pewter earrings and TARDIS socks. "They're brand new, and you won't find them in any of the high street shops," he says. "We were contacted by the sock manufacturer who has the licence for *Doctor Who* and we designed them. They've been selling like the proverbial hot cakes."



Walshe. "It's great to be able to connect with what *Doctor Who* means to people. Sometimes we get lost in the technical processes and the stresses of the job, so the Festival is amazing."

The Festival's highlights include cast and writer interviews, interactive workshops, special effects demonstrations, cosplay competitions, fan trivia challenges and the chance to browse in the Shopping Village. There's even the opportunity to inspect the set of Davros' infirmary from *The Magician's Apprentice*/*The Witch's Familiar*.

With any big event of this nature, there's much to be done before the doors open. "I got here on Thursday morning and this room was empty," explains Paul Vanezis from behind the mixing desk in the middle of the main auditorium. "We had lots of delays. One of the projectors broke, and we just can't afford to have a broken projector. Fortunately," he says, pointing up at the ceiling of the cavernous chamber, "there are two projectors up there, one of which is broken, one of which isn't. That's built in to the costing of this, to have a standby. But that did delay us. It meant we couldn't really

Sidebar above: Steve Wind-Mozley, behind the counter at the BBC Shop. Photo © Marcus Hearn.

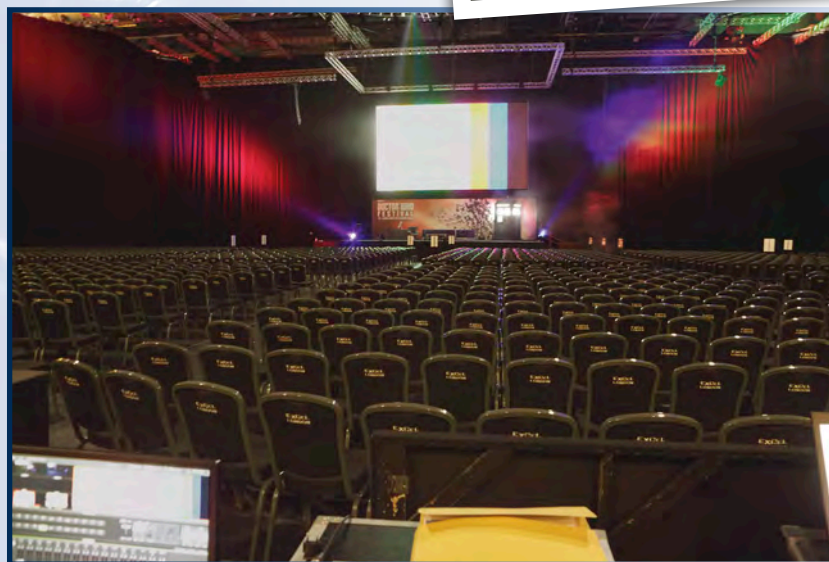
Sidebar below: SciFiCollector's Steven Scott. Photo © Marcus Hearn.

Above left: Davros in the Skaro infirmary.

Above right: A menacing Cyberman.

Below: Paul Vanezis and his colleagues overcame the technical problems. Photo © Marcus Hearn.

Bottom: The main auditorium is lit in preparation for the Festival. Photo © Paul Vanezis.





“I’ve been hit with some really hard questions by the youngest fans.” Danny Hargreaves

rehearse on Thursday night at 6.00pm. We tried to rehearse at 8.00, but didn’t really rehearse until 9.00.

“The big shows are always a bit more difficult,” continues Vanezis, who controls lights, sound and vision from a single Tricaster desk towards the back of the auditorium. “It’s a difficult thing to put your finger on, but whenever you try to scale something up to a room this size, you’ve always got to think about how whatever you do is going to affect the audience and how they might react.”

Before settling down to hear what the writers and cast have to say in the auditorium, we walk around the main hall. This houses the Drama School, where attendees can learn how to be a *Doctor Who* monster actor or cast member. Nearby is the Production Village, which offers the chance to see how explosions and other practical effects for the series are created.

“It’s buzzing,” says Danny Hargreaves of the atmosphere at the ExCeL. Hargreaves has worked as a special effects supervisor on *Doctor Who* since 2007. His company Real SFX is running an interactive workshop at the Festival. “I’ve been hit with some really hard questions by the youngest fans,” he says. “It’s really good fun.”

For Hargreaves, this event is a great opportunity to describe what his team gets up to behind the scenes. “Some of the crew that work for me can’t believe it,” he says, surveying the crowd waiting for the next demonstration. “It’s a really good chance to

say, ‘Look, this is what we do,’ and everyone gets the appreciation. They love it.”

Over in the Millennium FX area, fans handle some of the monstrous prosthetic

creations Kate Walshe and the rest of the team have created in recent years. Walshe is similarly relishing the chance to meet fans. “We have people telling us what we’ve done to make them terrified. It’s quite perverse, really!” she laughs. “Hopefully all the technical processes are interesting, but I also think it helps the cosplayers that we employ the same techniques that they use. They can come and maybe learn from us a little bit, and also about various aspects of production. The 50th anniversary ➤

Above left: Special effects supervisor Danny Hargreaves.

Above right: Mire actor Jon Davey and Kate Walshe of Millennium FX. Photo © Marcus Hearn.

Below: Sarah Dollard and Maisie Williams during production of *Face the Raven*.

Face the Festival

It’s so exciting being here,” says Sarah Dollard in a break from her duties on the event’s second day. The writer of *Face the Raven* is clearly having a whale of a time, and enjoying being on the other side of the convention fence for a change. “It’s a bit strange, because I’m a fan girl of so many things myself. It’s exciting to be the one being led quickly through places!”

For Dollard, attending conventions offers an opportunity to be creative in a different way from her day job at the keyboard. “I do it all, and usually come in cosplay. I was considering coming in cosplay tomorrow, because that’s when I’m just coming along as a punter to watch the panels and support Toby [Whithouse, writer of *Under the Lake/Before the Flood*]. I was thinking of coming in cosplay as Donna from *The Runaway Bride*. I’ve got the wedding dress, but I couldn’t get the wig in time.”

For Dollard, the Festival is just one highlight among many in her *Doctor*

Who year. One experience, however, stands out above the others. “The readthrough! Going to a grand castle-type place where they were making the Zygon episodes. Peter Capaldi was there, and Jenna Coleman, Maisie Williams [Ashildr] and Joivan Wade [Rigsy]. Just sitting across from Peter and Jenna reading my words was mind blowing. And I was bright red, as I am now, because when I’m excited I get really red. Sitting there with love-heart eyes and a bright-red face, watching them read my script. Yeah, I think that’s the highlight!”

“I had it again today when Peter came up to me at the Festival, like

I was an ordinary person. He said hello and gave me a kiss on the cheek. My internal monologue was ‘Be cool, be cool, it’s fine.’”





Above left:
A Mire makes an impressive entrance.

Top right: Chris Goodman and Brian Coldrick design a new monster, live on stage.

Above right: Kate Walshe talks to fans at the Millennium FX stand. Photo © Mark Wright.

Below left:
A young cosplayer strikes a familiar pose.

Below right:
Christel Dee interviews cosplay contestants in the Production Village.

◀ celebration was great for costumes, but this time there have been some insanely good cosplayers."

Throughout the weekend, Walshe divides her time between the Millennium area in the Production Village and the main auditorium for the daily Millennium FX Show, joining host Stephen Cranford and special guest Mark Gatiss, examining Millennium's monster creations in more detail.

During the show, Gatiss sets concept artists Brian Coldrick and Chris Goodman the challenge of creating a monster based on a story he heard from a taxi driver in the United States, while Walshe describes the process of making the Mire from *The Girl*

Who Died: "We made a little miniature Mire out of clay first, and then we blew it up," she explains. "It's built almost like a dress-maker's pattern. It's cut from a series of flat sheets of foam and then glued together to make these wonderful shapes. It was quite a strange build for us. Normally we sculpt full scale and figure it out from there, but here we made the little mini versions first."

"We looked at loads of cosplay blogs and tried to steal lots of ideas," she continues. "I'd be so excited to see whether or not anyone can do a cosplay version of the Mire. That would win any competition."

As if on cue, a Mire arrives on stage. The costume looks heavy and solid despite being made of foam rubber. "I am not a monster. I am a human being," says actor Jon Davey from inside as the helmet is removed. Davey has appeared in over 30 episodes of *Doctor*

"The 50th anniversary celebration was great for costumes, but this time there have been some insanely good cosplayers." Kate Walshe

Opposite page top:
Catherine Treganna, Mark Gatiss and Steven Moffat discuss the art of writing *Doctor Who*.

Opposite page above: Toby Whithouse and Jamie Mathieson on stage. Photo © Marcus Hearn.

Opposite page below left: Toby Hadoke hosted many of the panels. Photo © Mark Wright.

Opposite page below right: Peter Capaldi being interviewed on the first day of the Festival.





Who as a Cyberman, an Ood, a Judoon and a Hath.

A young fan called Tom is invited on stage to don the Foretold's mask from *Mummy on the Orient Express*. "It's made of bandages from the local pharmacy and a bag of teeth bought from eBay for £30," Walshe reveals. Tom puts on the mask and bravely challenges the Mire.

For many fans, the interview panels in the main auditorium are a priority.

Friday sees writers Catherine Tregenna (*The Woman Who Lived*) and Mark Gatiss (*Sleep No More*) join Steven Moffat on stage, while Peter Harness (*The Zygon Invasion/The Zygon Inversion*) and Sarah Dollard (*Face the Raven*) join Moffat on Saturday. The weekend rounds off with Toby Whithouse (*Under the Lake/Before the Flood*) and Jamie Mathieson (*The Girl Who Died*) sharing the stage with Moffat on Sunday.

"The children are asking questions that adults wouldn't dare," says Matthew Sweet, host of the writer panels. "Sarah, Peter, and Catherine have never done anything like this, so what you're getting are answers in their raw and undiluted form. In 20 years time, they'll have been honed and polished."

Sweet is enthusiastic about the effect these panels might have on members of the audience. "We know that the people who write *Doctor Who* now were all at events like this in the 1980s and 90s, so somewhere in this room there must be people who are



going to write for *Doctor Who* in the future. Because why would they not be here?"

The actor panels are moderated by comedian Toby Hadoke, who admits to being "Very excited and very daunted" by the prospect. "I have the honour, and it is a great honour, of interviewing Peter Capaldi, Michelle Gomez, Ingrid Oliver, Jenna Coleman and Steven Moffat. As ever with these things, there's never enough time to prepare. It's massive! When you get in there, it's this big hangar. You see an event like this being pieced together, and you just can't wait until it gets going."

Hadoke sees his job as enabling as many fans as possible to ask their questions during each 45-minute session. "People have paid to come to the Festival and speak to Doctor Who. They don't want to hear questions by some bloke in a suit. It's the start of these kids' fan journeys to some extent, and they get the chance to ask Doctor Who what his favourite story is!"

The answer to that particular question turns out to be *The Sea Devils* (1972), as Peter Capaldi explains on stage during



Cubicle Seven



The Cubicle Seven stand is a hub of activity in the Shopping Village. Visitors are encouraged to play a round of *Doctor Who: The Card Game* or explore the company's more immersive *Doctor Who: Adventures in Time and Space*.

"*Doctor Who*'s in the family," says Cubicle Seven's Dominic McDowall (pictured above).

"My sister played Sandra in *The Christmas Invasion* (2005), and my Great Uncle Fred was part of the prop-making team for the original Daleks in the 1960s."

How would Dominic sum up Cubicle Seven's *Doctor Who* roleplaying game for the uninitiated? "It's a chance to go on your own adventures through time and space!" he says. "Since the 1980s and 90s there's been a huge emphasis on where computer games are going. In recent years we've noticed people coming back to roleplaying games, which are more social. There's nothing like sitting round a table with your friends."

Roleplaying games traditionally revolve around conflict and fighting. Is that true of *Adventures in Time and Space*? "Actually the

opposite applies here," says Dominic, smiling. "We've really tried to capture the spirit of the television series, so you have to outwit your opponents. If you do get into a conflict, then the order in which you act is something that really makes this a *Doctor Who* game. Anybody who's talking goes first, followed by anybody who's doing something cool with a gadget, and anyone who's running away. Anyone who's trying

something violent goes last. You're punished if you behave in an evil way – there are ramifications if you kill somebody."

Doctor Who: The Card Game is a more competitive affair, with cards representing Defenders (recent Doctors and their companions), Enemies (including Daleks, Cybermen and Weeping Angels), Locations (such as Akhaten and Torchwood Tower) and various Support cards. Our favourite among these is the Jammie Dodger, which automatically defeats an attack.

"We're also working on a Dalek dice game," says Dominic. "It will be really quick and easy – you're the Daleks trying to take over the Earth. It's a great excuse to roll a dice and shout 'Exterminate!'"





Far left: Big Chief's Gregg Andrews, Mark Andrews and Tony Leetham, with one of their limited-edition figures. Photo © Marcus Hearn.

This picture: Peter Capaldi and Michelle Gomez on stage.

Below: Jenna Coleman answers questions from fans on the second day of the Festival.

Big Chief

Although occupying one of the smaller stands in the Shopping Village, Big Chief attracts a lot of attention with its highly detailed 1:6 scale figures of *Doctor Who* characters and monsters. On Sunday afternoon we take advantage of a brief lull in activity to gaze admiringly at the display cabinets. "We make high-end collector pieces," says Big Chief's Mark Andrews, highlighting the hand-tailored costumes that adorn the miniature Doctors and companions. Something else that distinguishes these items from toys is the fact that they're genuine limited editions. "Most of the figures are limited to 1000 pieces," he continues, "and once they're gone, they're gone."

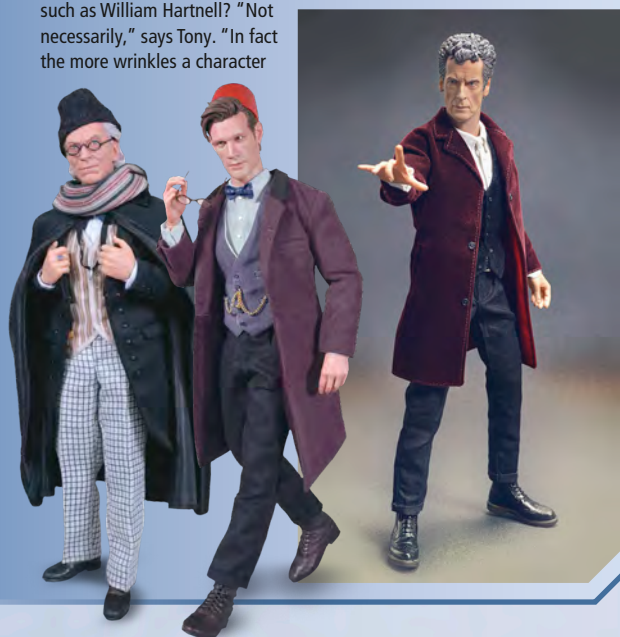
Mark's co-director Tony Leetham oversees the sculpting and modelling of the figures, ensuring they're accurate. "We study as much reference as we can find," he says. "Every wrinkle and every crease."

Is it harder to create faithful likenesses of the older Doctors, such as William Hartnell? "Not necessarily," says Tony. "In fact the more wrinkles a character

has, the easier it can be to sculpt. Female characters tend to have much smoother faces, but you don't want their sculptures to look like a Barbie doll. The more wrinkles and lines there are on someone's face, the easier it is to see the detail."

Recent improvements in technology are helping the company to expand its range. "I sculpted the original Eleventh Doctor myself, but we now have a number of sculptors," says Tony. "We've also started using digital sculpting and 3D printing."

Big Chief has been enjoying particularly brisk business on an exclusive convention edition of the Twelfth Doctor. The new figure wears the red velvet coat familiar from the 2015 series and is limited to just 100 pieces. Customers over the weekend have included Steven Moffat, who dropped by to pick one up for his own collection. How many has it sold? Tony glances over at a depleted stack of boxes behind the counter. "I think we've only got three or four left!"



◀ one of the panels. He soon adds that his favourite story changes constantly, depending on what he might have recently watched. Other surprises from the Twelfth Doctor over the weekend include the revelation that the question mark underpants mentioned in *The Zygon Inversion* really exist. "They were actually sitting in my trailer on the day I made that remark. I went in and they were there waiting for me. But as to whether I put them on or not, I'll leave you guessing on that," he says mischievously.

For Jenna Coleman, the Festival is a chance to say goodbye to the fans. Some well-wishers bring gifts for the actress as a way of saying thank you.

"It's the end of days," says Steven Moffat during the final actors' panel of the weekend on Sunday afternoon. "It's the end of a



"Jenna will deliver some dazzling, truthful performance and I have to work a bit harder to at least match her." Peter Capaldi

working relationship that you genuinely treasure. You can't underestimate how sad it makes you when it's over. It's not just fiction, a person you really love is leaving, and that's kind of awful. It's totally sad."

Peter Capaldi feels the same way: "I'm going to miss an actress who is so good, who constantly surprises me. Sometimes I'll be rather lazy and think I can just go in and say this in a Doctor Who-ish way. And then Jenna will deliver some dazzling, truthful performance, and I have to work a bit harder to at least match her. But I will miss a friend whom I love, a person who's a wonderful actress, who looked after me on the day I arrived and made me feel extremely welcome."

Jenna adds that she'll miss *Doctor Who* enormously. "There's nothing else like it. It's a rare thing and a very special thing. It's

a gift. It's the nature of the storytelling that you don't get anywhere else. It's so whimsical and big and fairytale and epic. We did a leaving video at my wrap party, and just seeing what I'd been doing for the last three years... I've had the most mad but wonderful job. I've been so lucky. I've had Steven's scripts, and to work with Peter every day, who is wonderful and continues to make me better and is just a great friend to me."

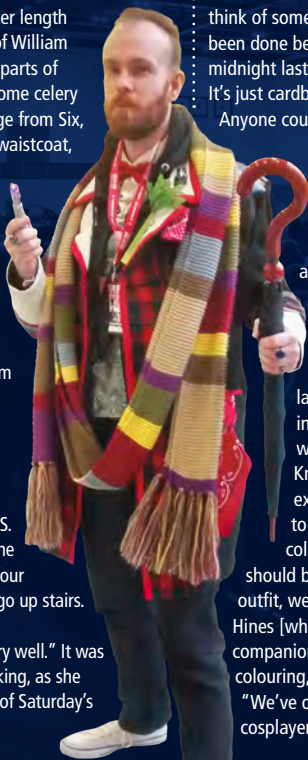
After the final panels on Sunday there's time for a quick trip to the Production Village, where production designer Michael Pickwood is running sessions alongside costume designer Ray Holman and other crew members. "There could have been a future designer of *Doctor Who* in the room today," he tells us. "It's been

Cosplay Characters

The cosplay on display at the *Doctor Who* Festival sets new standards for this increasingly popular hobby.

"I've come dressed as every single Doctor," says Dorian Hawkins, before giving us a guided tour of his costume. "The main coat is a three-quarter length jacket, reminiscent of William Hartnell's. There are parts of every Doctor here: some celery from Five, a cat badge from Six, the Eighth Doctor's waistcoat, the Fourth Doctor's scarf, the Seventh Doctor's umbrella, the First Doctor's little magnifier thing, the Twelfth Doctor's hoodie, the Third Doctor's ring, the bow tie from Eleven, Converse from Ten. And Nine's trousers."

Elsewhere, Charlotte Wood is dressed as the TARDIS. "I made it myself," she says. "It took about four to five hours. I can't go up stairs. I can't sit down. And I can't really walk very well." It was a sacrifice worth making, as she becomes the winner of Saturday's cosplay competition.



The fish fingers and custard girls are a big hit across the weekend. "We like to try and go for comedy outfits," say sisters Holly and Abigail, who have come as the bizarre meal eaten by the newly regenerated Doctor (Matt Smith) in *The Eleventh Hour* (2010). "We wanted to think of something that had possibly never been done before. We were making it at midnight last night before the convention. It's just cardboard, paper and lots of tape. Anyone could have done it."

Shawn Levy and Jade Knight's cosplay of the Second Doctor and Victoria is particularly impressive. Because their characters largely appeared in black and white, Levy and Knight went to extraordinary efforts to find out what colour their costumes should be. "For Victoria's outfit, we contacted Frazer Hines [who played fellow companion Jamie] about the colouring," explains Levy. "We've only seen one other cosplayer doing this and

she had a green cloak. But Frazer said it was actually more like a dark shade of grey. That's why Victoria's wearing a grey cloak," he says proudly. "And these are vintage 1970s hiking boots," adds Knight, pointing to her footwear. "Peter Capaldi actually recognised me as Victoria, which was pretty cool!" He isn't the only one distracted by her faithful recreation of the costume worn by Deborah Watling in *The Abominable Snowmen* (1967). "Mark Gatiss just appeared out of nowhere," says Levy. "He came up to us and said, 'Victoria!'"



fascinating to see the genuine interest, and this being more craft-orientated we've had people asking a lot of very good questions. These sessions have been designed to show what a day in the life of *Doctor Who* is like, with members of the audience pretending to be the director and cameraman. It all feeds back into the show; you've got to keep everybody who watches happy."

While the cast and crew have been delighted to spend three days talking with fans and sharing tricks of the trade, some have to find the time to continue working.

In between workshops, director Douglas Mackinnon retreats to his hotel room to review CGI shots for the Christmas Special. When we catch him he looks happy about what he's just seen. "I get to see the fans and then get to do the show at the same time," he says, smiling. "It's a huge privilege doing *Doctor Who* and *Sherlock*. They're the only shows where you get to meet the fans properly. It's fantastic, and they all love it so much. The Festival gives us a chance to demystify the whole process a little bit. It's been really lovely."

The three days of the *Doctor Who* Festival seem to end too soon. For some of the cast and crew there is more to come, as they do it all over again in Australia the following weekend.

For Steven Moffat, events like this are an invaluable opportunity to engage with the people the show is made for. "It's nice to see the breadth of the *Doctor Who* audience," he says of the fans making their way home on the Sunday. "It's very different to when we were going to *Doctor Who* conventions before it came back. Suddenly it's families and loads of women. I love that. *Doctor Who* is for everyone, but we must never forget it belongs to children. It's their show, and they know that." **DWM**

Clockwise from top: Charlotte Wood as the TARDIS, Jade Knight and Shawn Levy as Victoria and the Second Doctor, Holly and Abigail as fish fingers and custard, and Dorian Hawkins as "every single Doctor". Photos © Emily Cook.

Below left: Michael Pickwood runs a workshop in the Production Village.

Below right: Fans ask questions during one of the panels.



The Magician's Apprentice

FEATURE BY **CHRIS BENTLEY**

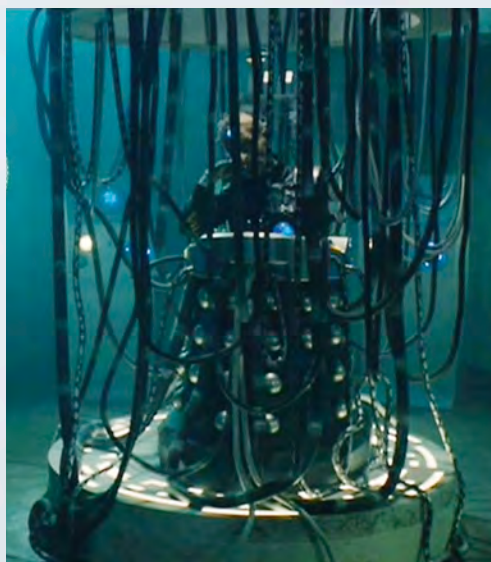
The Doctor has given Missy his last will and testament in the form of a Gallifreyan confession dial. With Clara's help, Missy tracks him to twelfth-century Essex, where an agent of the Daleks has an invitation for the Doctor: to face Davros one last time...



ou have got to decide that you're going to live," the Doctor tells a frightened boy in the pre-credits sequence of *The Magician's Apprentice*.

"Survival is just a choice. Choose it now."

Shrouded in fog on the battlefield of a war being fought with biplanes, energy weapons, archery and clam drones, the Doctor is soon



confronted by a choice of his own. Once, long ago, he posed a hypothetical question: "If someone who knew the future pointed out a child to you and told you that that child would grow up totally evil, to be a ruthless dictator who would destroy millions of lives, could you then kill that child?" That scene from Part Six of *Genesis of the Daleks* (1975) presented the Doctor (Tom Baker) with one of his greatest moral dilemmas. It was one he couldn't answer.

Now, 40 years later, he is presented with it again. But this time it's for real. For the frightened boy (Joey Price) is Davros,

a child who will grow up to become the ruthless Kaled scientist and creator of the Daleks, ultimately responsible for death and destruction on an epic scale. Should he save the boy or leave

BBC One, 19 September 2015

Writer: Steven Moffat

Director: Hettie MacDonald

Guest cast: Michelle Gomez (Missy), Jami Reid-Quarrell (Colony Sarff), Julian Bleach (Davros), Jemma Redgrave (Kate), Jaye Griffiths (Jac), Hark! Bhambra (Mike), Daniel Hoffmann-Gill (Bors), Joey Price (Boy), Benjamin Cawley (Kanzo), Aaron Neil (Mr Dunlop), Clare Higgins (Ohila)

Rating: 6.54m

Appreciation Index: 84

CLASSIC SCENE

On the muddy battlefield of an ancient war, the Doctor discovers a frightened ten-year-old boy trapped by hand mines. He throws the boy his sonic screwdriver, which creates an acoustic corridor so they can talk without activating the mines.

Boy: "If I move, they'll get me."

Doctor: "I told you, you have one chance in a thousand – and one is all you ever need. What's your name?"

The boy looks at the hand mines surrounding him, too scared to speak.

Doctor: "Come on. Faith in the future. Introduce yourself. Tell me the name of the boy who isn't going to die today."

Boy: "Davros. My name is Davros."



him to a horrendous fate? This tremendous opening to the 2015 series perfectly encapsulates the theme of many of the episodes to follow: the choices the Doctor makes about life, death and resurrection, and the consequences of those choices.

The next 25 minutes may have struggled to match the impact of that introduction but it wasn't for want of trying. Faced with the job of contriving to place the Doctor and the adult Davros alone in a room together on Skaro, *The Magician's Apprentice* was aptly titled with its liberal application of smoke and mirrors, misdirection and sublime showmanship.

Regular viewers will have delighted in the visits made by Colony Sarff, Davros' agent, to some of the Doctor's earlier haunts – a seedy-looking Maldovarium (introduced in 2010's *The Pandorica Opens*), the glittering tri-asteroid headquarters of the Shadow Proclamation (previously seen in 2008's *The Stolen Earth*) and the bleak craggy wasteland of planet Karn (first seen in the 1976 serial *The Brain of Morbius*) – as well as the brisk reintroduction of Kate Stewart and her UNIT team. Elsewhere, Missy's repositioning as the Doctor's very naughty 'BFF' offered an interesting spin on what she describes as an old and infinitely complex relationship.

But all this was simply the *hors d'oeuvres*. The main course was a return to Skaro, planet of the Daleks, last seen in the pre-credits sequence of 2012 series premiere *Asylum of the Daleks*. Back then, the planet was

in a bit of a state, devastated during the Time War.

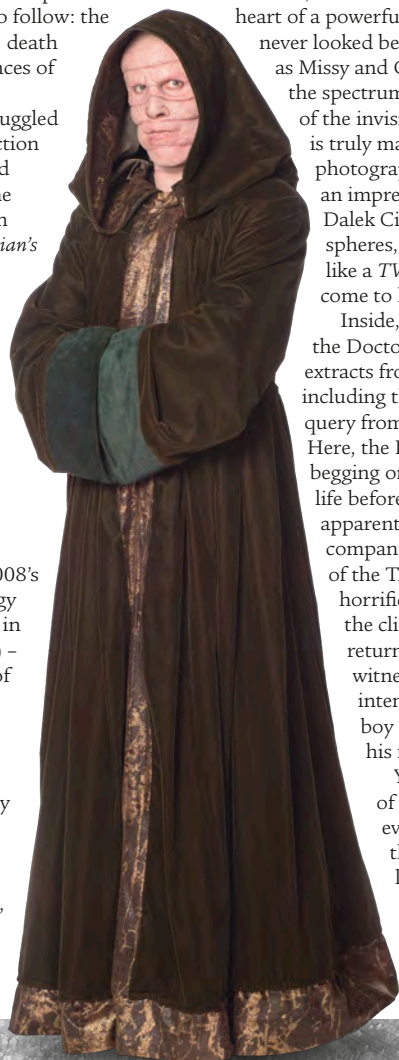
Now rebuilt, Skaro has once again become the heart of a powerful Dalek Empire – and it's never looked better. The elaborate reveal, as Missy and Clara start 'syncing with

the spectrum' when they become part of the invisible planet's atmosphere, is truly magical, with location photography perfectly married to an impressive CG rendering of Dalek City, all shiny metal domes, spheres, spires and ramps, just like a *TV Century 21* comic strip come to life.

Inside, in a cramped infirmary, the Doctor finds Davros reviewing extracts from his previous exploits, including that now very pertinent query from *Genesis of the Daleks*. Here, the Doctor is reduced to begging on his knees for Clara's life before witnessing the apparent extermination of his companion and the destruction of the TARDIS. As if this wasn't horrific enough for viewers, the cliffhanger ending then returned to the battlefield to witness the Doctor seemingly intent on the murder of the boy Davros as a means to save his friend.

Yet by the conclusion of the story's second half, everything the audience thought they saw in those last three minutes had been turned on its head.

The Magician's Apprentice saved its best trick for last. **DWM**



DATA FILE



● The patrons of the Maldovarium include a Sycorax (from 2005's *The Christmas Invasion*), an Ood (introduced in 2006 episode *The Impossible Planet*), a Hath (from 2008's *The Doctor's Daughter*) and a Kahler (as seen in 2012's *A Town Called Mercy*). Also present are a Blowfish, first seen in the *Torchwood* episode *Kiss Kiss Bang Bang* (2008), and Skullions from *The Sarah Jane Adventures* story *The Man Who Never Was* (2011).

● Clara appears to know from personal experience that eighteenth-century writer Jane Austen, author of *Sense and Sensibility* and *Pride and Prejudice* (among others), was a phenomenal kisser.

● A confession dial is a Time Lord's last will and testament. According to ancient tradition, it is to be delivered to his closest friend on the eve of his final day. A Time Lord is supposed to die in meditation, repentance and acceptance, and contemplation of the absolute.

● Missy claims to have cared about the Doctor since the Cloister Wars, since the night he stole the Moon and the President's wife, and since he was a little girl. But one of these statements is a lie.

● A two-minute prologue released on the BBC *Doctor Who* website and YouTube comprised a scene trimmed from the episode's final edit. Originally following on directly from Sarff's visit to Ohila on Karn, the scene depicts the Doctor giving Ohila his confession dial to deliver to Missy.



REVIEWS

► 'Moffat remains the father of invention, or in this case re-invention – blithely mashing up past and present, playing new games with some very old toys.' **Radio Times**

► '*The Magician's Apprentice* doesn't so much end on a single cliffhanger as throw a handful of dice into the air and leave you itching to find out how each will fall.' **Evening Standard**

► 'Part of the great strength of *Doctor Who* is that owing to the quasi-mythical universe in which it exists, almost anything can happen. The question is, can you really feel engaged with a drama that keeps reminding you you're not supposed to take it seriously? The jury's still out.' **The Daily Telegraph**

DID YOU

In 2014 Michelle Gomez gave the Master a new lease of life, reinventing one of the Doctor's deadliest enemies. The apparent death of the character was no obstacle to her return in 2015, as the irrepressible Michelle explains...

INTERVIEW BY **EMILY COOK**



Michelle Gomez, Peter Capaldi, the Mayor of London and the Queen: what do these four have in common? They're all allowed to walk into St Paul's Cathedral through the front doors. "The day we spent at St Paul's is burned into

my retina now," recalls Michelle Gomez of filming the 2014 series finale *Dark Water/Death in Heaven*. "Apparently, only the Queen and the Mayor can usually walk in through those front doors. The crew had to come in round the side or at the back. But Peter Capaldi and Michelle Gomez got to storm in through the front. That was *huge*."

Although seemingly killed at the end of that story, Missy returned in 2015's opening two-partner *The Magician's Apprentice/The Witch's Familiar*. However, this time round you'd be forgiven for thinking Missy was the Doctor's ally. She takes possession of his confession dial; the last will and testament of a Time Lord, delivered to his closest friend on the eve of his final day. So why does Missy have it? Have she and



MISS ME?

the Doctor been friends all along? “We don’t know. I mean, I think...” Michelle trails off, distracted as one of the staff from the *Doctor Who* Festival comes into our room and starts pouring out jugs of water. We ask her nicely if she wouldn’t mind coming back in five minutes. “Because that makes me want to have a wee,” quips Michelle.

“What was the question? Ah, yes – friends or enemies. Well, this relationship has been going on for hundreds of years. To me, it feels like a friendship that has gone wrong. We all have them because we all change as we grow up and get older; you have these nostalgic memories for the friendships that you once had when you were a child. And then you meet that friend after maybe a duration of ten, 20 years or so and, within moments, you remember why you deleted them from your phone contacts list. You were once both very close, but now you’re like repelling magnets. I think that’s what’s reflected in the Doctor and Missy’s relationship. And who knows where that’s going to go. It doesn’t feel romantic, necessarily. But of course, that’s always there as a possibility. It feels almost like there’s a sibling thing going on too. Like twins separated at birth.”

Michelle’s Master is brilliant and bonkers – a murderous psychopath that fans seem to love. “There have been a couple of characters that have popped in along the way and punctured the beigeness of my professional life,” she says. “But

most things I do tend to go under the radar. So I’m genuinely, absolutely thrilled and relieved that the fans seem to like Missy.”

In the middle of the excitement of the *Doctor Who* Festival, Michelle’s career seems anything but beige. A *Doctor Who* fan herself, she’s delighted to be a part of the Festival. “This event is really special because it’s all about *us*, and we don’t have to share it with anybody else. That’s what’s really nice. It’s a very concentrated, undiluted opportunity for the fans to come and throw themselves wholly into just *Who*.” Has she had any memorable encounters with fans? “Yes, actually I just had one on arrival this morning. I was wearing quite a large wide-brimmed hat. I don’t know why, but I decided to pop that on. A couple of fans started talking to me, and for some reason they got confused and seemed to think I was Michelle Obama. So that was quite a leap, even for me. That was the oddest fan encounter I’ve had. But the rest have been just wonderful and really seem to have embraced Missy.”

Fortunately no-one else is confused about the identity of the latest Master, or the fact that the character is now a woman. “It wasn’t until I’d finished filming that I realised, ‘Oh my God, this might not work, this is quite a big task I’ve been given.’ But thankfully that was all in hindsight and it was too late by then because I’d already filmed it.

“It’s brilliant being Missy,” she says. “Having the Master now as a female has opened a door to so many more possibilities. That’s really exciting.” **DWM**

“I’m genuinely, absolutely thrilled and relieved that the fans seem to like Missy.”



Opposite page left: Michelle Gomez as Missy in *The Magician's Apprentice* (2015).

Opposite page right: Missy brandishes the Doctor's confession dial in *The Magician's Apprentice*.

Top: Michelle on stage at London's *Doctor Who* Festival in November.

Above: In *The Witch's Familiar* (2015), Missy tries to persuade the Doctor (Peter Capaldi) to destroy the Dalek that has Clara inside.

Left: A confident Missy tries to negotiate with the Daleks in *The Magician's Apprentice*.

The Witch's Familiar

FEATURE BY **CHRIS BENTLEY**

As events on the planet Skaro become increasingly desperate, Davros goads the Doctor to commit genocide and reveal the real reason he left Gallifrey. As Clara and Missy mount a rescue from the sewers of the Dalek City, the Doctor's compassion for a dying man makes him dangerously vulnerable...

Prior to the broadcast of *The Witch's Familiar*, it had been 36 years – almost to the day – since a whole episode of *Doctor Who* was set on Skaro. On 22 September 1979, 14.4 million viewers tuned in to Episode Four of *Destiny of the Daleks*, the series' third highest-rated episode of all time, to see the Fourth Doctor (Tom Baker) and Romana (Lalla Ward) challenge the Daleks and Movellans before the cryogenically frozen Davros (David Gooderson) was taken to Earth to stand trial for his crimes.

Back then, Skaro was represented by a pair of quarries near Wareham and Swanage, and the Dalek army by a handful of rather battered and sorry-looking props. For *The Witch's Familiar*, the Skaro exteriors were recorded in the magnificent volcanic landscape of the Teide National Park on Tenerife, previously seen in films such as *One Million Years BC* (1966) and *Clash of the Titans* (2010), while the Dalek complement comprised a collection of 16 superbly furnished props assembled from a variety of sources.

It was a joy to clearly see so many Daleks from different eras of the programme together on screen – briefly in *The Magician's Apprentice* and then throughout this episode. A joy also to see production designer Michael Pickwoad's interiors perfectly recreating the style of the original Dalek City from 1963, and the clever reworking of a scene from that very first Dalek story, this time with Clara climbing inside a Dalek casing to masquerade as Missy's escort.

The real highlights, however, were the exchanges between the Doctor and Davros, with Julian Bleach delivering another stunning performance as the evil Kaled genius, providing the perfect foil for Peter Capaldi's Doctor. The



BBC One, 26 September 2015

Writer: Steven Moffat

Director: Hettie MacDonald

Guest cast: Michelle Gomez (Missy), Jami Reid-Quarrell (Colony Sarff), Julian Bleach (Davros), Joey Price (Boy), Nicholas Briggs (Voice of the Daleks), Barnaby Edwards, Nicholas Pegg (Daleks)

Rating: 5.71m

Appreciation Index: 83

CLASSIC SCENE

In the infirmary on Skaro, Davros invites the Doctor to come closer so that he can look at his face with his own eyes. The Doctor kneels by the ancient scientist's chair.

Davros: "If you have redeemed the Time Lords from the fire, do not lose them again. Take the darkest path into the deepest hell, but protect your own – as I have sought to protect mine."

He places his metal hand over the Doctor's.

Davros: "Did I do right, Doctor? Tell me. Was I right? I need to know before the end. Am I a good man?"

Doctor: "You really are dying, aren't you?"

Davros: "Look at me. Did you doubt it?"

Doctor: "Yes."

Davros: "Then we have established one thing only."

Doctor: "What?"

Davros: "You are not a good Doctor."



sequence where Davros opened his eyes and then shared a joke with the Doctor was spellbinding and his desire to see the sunrise one last time echoed the aged Eleventh Doctor's last days on Trenzalore in *The Time of the Doctor* (2013).

Expressing his admiration for the Doctor, Davros touchingly wishes that they had, just once, been on the same side. "Look, the sun's coming up" says the Doctor. "We're on the same side now." Even though we suspect what's coming, we're seduced by the idea that Davros is sincerely expressing regret and self-doubt in his dying moments.

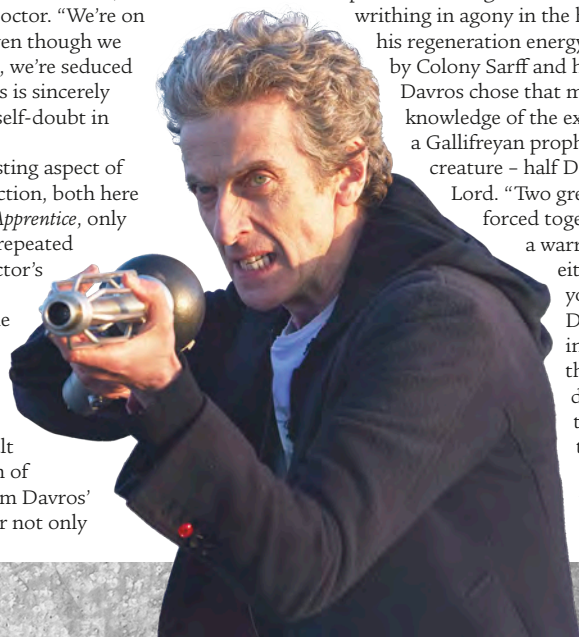
But the most interesting aspect of the pair's entire interaction, both here and in *The Magician's Apprentice*, only becomes apparent on repeated viewing. From the Doctor's perspective, he feels shame and guilt that he left the young Davros to die in a minefield during Skaro's thousand-year war. He thinks that the adult Davros is accusing him of abandonment. But from Davros' perspective, the Doctor not only

came back and rescued his younger self but also treated him as a friend. He remembers events that are still in the Doctor's future, and what he's really accusing the Doctor of is *compassion*. They're talking at cross-purposes the whole time.

In terms of the story that was to unfold over the next ten episodes, however, the most important exchange came as the Doctor was writhing in agony in the hyperspace relay, his regeneration energy being leeching by Colony Sarff and his nest of vipers.

Davros chose that moment to reveal his knowledge of the existence of a Gallifreyan prophecy about a hybrid creature – half Dalek, half Time Lord. "Two great warrior races forced together to create

a warrior greater than either. Is that what you ran from, Doctor? Your part in the coming of the Hybrid?" We don't need to see the script to realise that's 'hybrid' with a capital H, or that it won't be the last we hear of it. **DWM**



DATA FILE



● The mutant Dalek creatures inside the mechanical shells are functionally immortal, genetically hard-wired to keep living whatever happens. But they still age, and over time their bodies break down and liquefy. Rotting Daleks are removed from their casings and confined to graveyards/sewers in the lower levels of the Dalek City, where they breed hate, anger and resentment towards the younger generation.

● Missy claims to have a daughter: the Doctor once presented Missy with a brooch composed of dark star alloy on the advent of a special occasion for her daughter. Dark star alloy cuts through armour plating like a knife through paper.

● The 'medical' equipment in the infirmary is a hyperspace relay fitted with a genetic component, which connects Davros to the lifeforce of every Dalek on Skaro, thereby keeping him alive.

● Missy once fought the Supreme Dalek on the slopes of the Never Vault. When they are reunited in Dalek Control, Missy tells her old adversary, "You're my secret favourite – don't tell the others," parodying Bruce Forsyth's running joke on *Strictly Come Dancing*.

● Under fire from the Daleks' ceiling probe, the TARDIS activated the Hostile Action Dispersal System (HADS), redistributing itself. A sonic signal reassembles the real time envelope and the TARDIS is restored. This would appear to be a development of the Hostile Action *Displacement* System, technology introduced in *The Krotons* (1968), whereby an external threat to the TARDIS triggered an emergency dematerialisation. The HADS was also deployed in *Cold War* (2013) and *Kill the Moon* (2014).



REVIEWS

► 'While this week may have been lacking on the action front compared to last week's jaw-dropping opener, the [sic] Missy's cracking dialogue and the conversations between Davros and the Doctor more than made up for it.' *Daily Express*

► 'Sci-fi is often at its best when it puts concept over spectacle... Redemption is a pretty meaty theme for Saturday teatime viewing, and here it was deftly explored in an accessible yet intelligent way.' *The Independent*

► 'After the scale and cataclysm of last week, Moffat deliberately dials things down. *The Witch's Familiar* succeeds as a stand-alone piece because of its self-imposed limitations.' *The Guardian*

Fall Girl

Stunt co-ordinator Dani Biernat survived numerous scrapes during the latest series of *Doctor Who*.

INTERVIEW BY **SIMON GUERRIER**



There can't be many jobs where you're sent abroad solely to be hung upside-down and then dropped on your head. But for stuntwoman Dani Biernat that's exactly what happened on 25 February 2015.

In *The Witch's Familiar* – the second episode of *Doctor Who*'s latest series – Dani was required to double Jenna Coleman as companion Clara, in a scene where the villainous Missy (Michelle Gomez) has her dangling from a rock on the planet Skaro. The sequence was recorded in Tenerife, in the extraordinary surroundings of the volcanic Mount Teide, the highest mountain in Spain. But, as Dani explains, it wasn't exactly a holiday.

"I was there for four days," she says. "The rest of the crew were there a week or maybe two, but I travelled out, the next day we did the recce and set up for recording, the day after that we recorded it, and the next I travelled back home, job done."

It might have been quick, but it wasn't exactly easy. "The high altitude where we were shooting





can make you feel a bit sick, and when you're upside down your sinuses quickly fill up, which isn't a good look in close-ups. But Jenna went upside down a lot herself. She was brilliant – she's always been very good. It's only me for the wide shots."

When Missy releases Clara and drops her on her head, there's no trick photography: Dani did the fall for real. She and stunt co-ordinator Gordon Seed, who supervised the shot, had imagined a smallish drop, but "the director, Hettie Macdonald, knew it would look better if it was higher off the ground," Dani explains. "It ended up being about four feet.

"Normally, if you're doing a drop you try to twist out of it to land on your shoulder, but as I was hanging there ready to do it, I realised

we've done, I watch what she's doing and try to match it. Like when she dies..." But we'll come to that in a moment.

Dani Biernat has provided stunts for *Doctor Who* on and off since *The Christmas Invasion* in 2005. The co-ordinator on that story was her late husband, the renowned film and TV stuntman, Peter Brayham. "He wouldn't just get me in because I was his wife," she explains. "You always get the right person for the particular job. I do cars and fights, but if you want a high fall you get another of the stunt girls. Lucy Allen will do 100 feet backwards."

In fact, Brayham discouraged his wife from getting into stunts at all. "I met Pete when

"I was harnessed up with wiring down my legs and ropes around my feet so I couldn't twist. I just had to go for it."

I wouldn't be able to do that. I was harnessed up with wiring down my legs and ropes around my feet so I couldn't twist. I just had to go for it. That's why it looks a bit awkward – I just hit the ground, 'Erk!' And then the director said, 'Can we do it again?' Dani laughs. "She wanted a closer, different angle. So I looked at Gordon, and he looked at me and went, 'Sorry!' And it was worse the second time, because by then I knew how much it would hurt. And you know what? They used the first take!" She hoots with laughter. "I know, because of how I landed in that one. It hurt more than the second."

Isn't there a danger of serious injury from being dropped from a height onto your head? Dani shrugs it off. "I had a bit of gravel rash all down my face. Jenna was really concerned. She said, 'I'm glad you did that for me – it looked painful.' I said, 'It was.'" Again, she laughs. "So yeah, a little stunt, a silly one, but awkward to do. But that's my job, isn't it?"

If Dani is doubling for Clara, she would usually copy Jenna Coleman's style of acting and movement. "Not on a drop like that because there's not enough time. But on some of the other ones

I was 21 and he was 54, in about 1990. I studied fashion in art, but I was always sporty. He took me on set or I'd be sat with him as he tried out a car, and I thought, 'I quite like this.' But when I told him I wanted to train in stunts, he said, 'No, it's too dangerous!'"

They quickly made a deal. "I wasn't a good swimmer at the time," says Dani. "We used to go on holiday and he'd be out in the sea while I'd just sit there, watching. So we agreed that if I could conquer my fear of water, then I could become a stuntwoman. So in six months I passed my ➤

Opposite page left: Dani Biernat and Gordon Seed double for Jenna Coleman and Matt Smith during the recording of *The Day of the Doctor* (2013). Photo © Gotcha.

Opposite page right above and below: Clara (Jenna Coleman) is held captive by Missy (Michelle Gomez) on Skaro in *The Witch's Familiar*.

Above left: Dani doubled for Jenna in the long shots of this sequence from *The Witch's Familiar*.

Right: "I do cars and fights..." Stunt co-ordinator Dani Biernat.



THE CUTTING ROOM FLOOR



On 9 June, Biernat took part in a scene from *The Zygon Invasion* where UNIT's Colonel Walsh (Rebecca Front) shoots someone who appears to be her son. "I didn't have to perform it; I co-ordinated it with the actors," says Biernat. "She shoots her gun as he comes out and he falls to the ground. Stunt co-ordination is making sure the actors are safe, that it looks right on screen."

The scene was cut from the finished programme, but is intact in the readthrough script by Peter Harness. While the broadcast episode takes place in the fictional 'Turmezistan', the script specifies a real-life setting:

56. EXT. AZERBAIJAN – BACK OF HANGAR – DAY

With THE DOCTOR and WALSH as they hurry to the back of the hangar. WALSH has been listening to this on her communicator.

WALSH

Goddammit! GODDAMMIT!

THE DOCTOR

This is pointless – just let me go in and talk!

WALSH kneels, and starts blasting the back of the large building with her assault rifle.

WALSH

(in between burst of gunfire)

Soldiers with expensive weaponry – and they just stop and go inside for cookies and ice-cream! God's sakes – we have too much of this kind of thing – there's going to be no wars left!

THE DOCTOR

I think there's going to be plenty of wars.

WALSH stops firing. Silence for a moment. Then a door opens. WALSH'S SON (20s) emerges.

WALSH'S SON

Mum –

WALSH

You're not my son, sir.

WALSH'S SON

Mummy –

WALSH

You take one more step towards me, I'm gonna shoot.

WALSH'S SON

(takes a step) Mummy –

WALSH fires. The Son falls to the ground. THE DOCTOR rushes forward to help, kneeling beside him.

THE DOCTOR

For God's sake!

WALSH

I'm a professional!

THE DOCTOR

He's still a living thing!

WALSH

Not for much longer.

WALSH'S SON

Truth. Or Consequences. Doctor.

WALSH's son dies.

WALSH

MOVE IN!



◀ swimming test and I was rescue diving and scuba diving – they became two of my special skills when I joined the register in 1996."

The Joint Industry Stunt Committee – which Dani's late husband helped set up – publishes a register of stunt performers and co-ordinators to ensure the highest standard of performance and safety in the industry. "It's really strict," she explains. "When I was going for it, you needed six specialist skills out of 36 in four different categories, and high standards in each. So in martial arts you'd need to be black belt, in scuba diving I think you've now got to be a dive master."

But as one of only around 50 women on the register, Dani's skills were quickly in demand. "My first proper year working was 1997. I doubled for Natalie Portman in *Star Wars* [although *The Phantom Menace* was not released until 1999], for Posh Spice in *Spice World* and Michelle Yeoh in the James Bond film, *Tomorrow Never Dies*. Yeah, that first year was phenomenal." She's remained busy every since.

Dani has recently progressed to co-ordinating stunts performed by other people. Sometimes a job requires her to co-ordinate *and* perform the stunts. In one such instance her contract read: 'Clara hangs out of the TARDIS.' "Jenna was brilliant doing that," says Dani. "That was me doubling for her as well as co-ordinating. I did it, and then she wanted to have a go. We had her wired off, hanging upside-down about 20 feet over the TARDIS in the car park at the BBC."

Is it a problem letting the stars of the show perform their own stunts? "Well, if she gets badly injured or breaks a leg, yeah. Depending what it is, you'll get the double in but if the actor is willing to give it a go and you feel it's safe enough, then you let them. I mean, you talk to the director first, and the producers, who have to think about insurance and stuff."

Above: Dani and stuntman Andy Godbold pictured during the recording of *The Bells of Saint John* (2013).

Left: The Doctor (Peter Capaldi) and Colonel Walsh (Rebecca Front) in *The Zygon Invasion* (2015).



On 16 June, Dani was back on set for *Face the Raven*. Her eyes light up as she reads from her contract. “‘Clara falls to the floor dead.’ Now, I don’t get to read every page of the scripts, just the bits I’m doing. But that was exciting. We had a raven – a real raven – fly into her and she falls down onto the floor. I was co-ordinating it, but doubling for her, too. A raven is a heck of a big bird to come at you, and it comes really close because it’s heading to its trainer, who was stood just behind me. And Jenna did it – she was really brave. She did most of that scene but I had to be there for some of the shots, dressed as her. So I watched her movements, how she fell to the floor, and tried to do the same. Sometimes we talk it through: me advising her on the stunt, her advising me on how to act it.”

Dani returned for 2 and 3 July to co-ordinate a scene on *Heaven Sent* in which ‘the Doctor smashes the window with a stool then dives through it.’ “We were setting it up,” she laughs, “and Peter Capaldi suddenly said, ‘I’m going to do it like this!’ – and jumps over the bed. That was great, so for the stunt we got the double, Leo Woodruff, to do the same and then dive through sugar glass [which breaks easily and is less likely to injure performers than real glass]. But it’s in a castle, so it’s a very narrow window. There’s a ledge, and it’s high up, and Leo – like Peter – is tall. That made it all a bit more complicated. We had cameras inside and outside, so we got him going through the window and then falling through the air the other side without doing it at separate takes.”

On 21 and 22 July, Dani co-ordinated scenes on *Heaven Sent*, directed by Rachel Talalay, supervising Peter Capaldi as he punched a wall. In September, Dani was again on set to supervise scenes on the Christmas Special. “Crispin Layfield [the show’s regular stunt co-ordinator] did most of it, I was just filling in – as was [fellow stuntwoman] Jo McLaren. I had to supervise a scene with Peter and Alex Kingston [River Song] where they fall backwards. I put crash-mats underneath them.

“Then the director, Douglas [Mackinnon] wanted a shot of them landing in a forest – just their feet as they hit the ground. Now, to make

“‘Clara falls to the floor dead.’ Now, I don’t get to read every page of the scripts, just the bits I’m doing. But that was exciting.”

that work you need a jump down of four or five feet, and it’s something simple like that where things can go wrong. You can land awkwardly and sprain an ankle, which would not be good for the schedule, so I couldn’t get Peter and Alex to do it. You think on your feet. I could double for Alex – in heels. I got the assistant director, Gareth Jones, to put on Peter’s clothes. Gareth’s great. I set up some scaffolding sort of like goal posts, and we hung ourselves from the cross bar for 15, 20 seconds – which is not as easy as it sounds – and then dropped down on cue. I don’t think Gareth minded, getting to be Doctor Who.

“Yeah,” she shrugs, “You make it work, and then it’s on to the next job...” **DWM**



Top left: Clara hangs from the TARDIS in *Face the Raven* (2015).

Top right: Later in the same episode, Clara is executed.

Above right: The Doctor jumps through the castle window in *Heaven Sent* (2015).

Right: Alex Kingston returns in the 2015 Christmas Special, *The Husbands of River Song*.

Under the Lake

FEATURE BY JOHN J JOHNSTON

Scotland, the year 2119. The crew of the Drum, an underwater mining installation, has recovered a craft of unknown origin. Since bringing it aboard, their commander has been killed and the base assailed by murderous ghosts...

Doctor Who has a long and noble history of what are usually termed 'base-under-siege' stories, and it's with considerable skill that this production revisits many aspects of this tradition. Writer Toby Whithouse is less concerned with high-tech thrills than the reinterpretation of supernatural tropes. The opening scene, where the crew of the Drum examine the recently discovered craft, is redolent of Nigel Kneale's seminal television serial *Quatermass and the Pit* (1958-59) with its alien craft, mysterious markings and spectres who walk through walls.

Whithouse's other dramatic concern is in creating rounded characters capable of believably interacting in unbelievable circumstances. This can be difficult to achieve, given the series' concentration on the Doctor and his companion, but the crew of the Drum are effectively presented as individuals with lives beyond the confines of their employment. Nevertheless, the Doctor's relationship with Clara remains a key focus – especially his growing unease that she has begun to emulate his own thirst for adventure and somewhat cavalier attitude to danger. There are even indications that the TARDIS is similarly troubled by Clara's impetuosity.

Given his pronounced "duty of care", it's worth noting the Doctor's subsequent enthusiasm for

BBC One, 3 October 2015

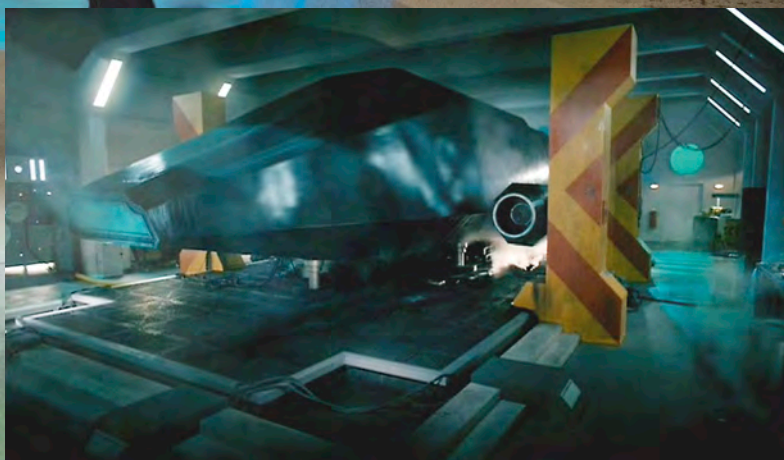
Writer: Toby Whithouse

Director: Daniel O'Hara

Guest cast: Colin McFarlane (Moran), Sophie Stone (Cass), Zaqi Ismail (Lunn), Morven Christie (O'Donnell), Arsher Ali (Bennett), Steven Robertson (Pritchard), Paul Kaye (Prentis)

Rating: 5.63m

Appreciation index: 84



CLASSIC SCENE

The Doctor has explained to Clara and the remaining crew of the Drum that the co-ordinates repeated by the ghosts point to something within the church of a flooded military town.

Bennett: "Wait, you're not suggesting that...? But we're safe now. The ghosts are in the cage and we can get out of here."

Doctor: "No-one has to stay... In fact, I would prefer it if you went - you'll all get in the way and ask ridiculous questions. But..."

The Doctor indicates Cass, Lunn and O'Donnell.

Doctor: "... you know, you have chosen to 'protect and serve.'"

He points at Bennett.

Doctor: "You have given yourself to science and the pursuit of knowledge. None of you have chosen anonymous or selfish lives. Go, and part of you will always wonder, 'What would have happened if I'd stayed? How could I have helped? What could I have learned?' I want you to go but you should know what it is that you're leaving..."



recruiting the Drum crew in his quest to solve the enigma of the ghosts. Although his encouragement of the crew to remain is both charming and rational, there's a disturbing possibility that the Doctor is prepared to sacrifice these strangers in order to provide additional protection for Clara. This aspect of the Doctor's nature was identified by Davros in *Journey's End* (2008) and it's clear that while the Doctor always strives to do good, his methods often entail casualties.

This episode's efficiently realised sets, designed by Michael Pickwood, add enormously to the sense of claustrophobic dread. The ubiquitous dimly lit corridors, here effectively pocked with mould, give way to a grubby, plastic-chaired dining room. This resembles a dreary 1970s leisure centre cafeteria and is dominated by a monstrous mural. The design of the water serpent's skull-like



head suggests that the proximity of the alien craft has, at some level, influenced the mural's painter. Again, this provides agreeable echoes of *Quatermass and the Pit*.

Finally, the ghosts themselves are effectively iconic figures of fear. In a make-up reminiscent of Roy Ashton's design for Peter Cushing in the 1972 film *Tales from the Crypt*, the actors' humanity is deftly obliterated. This facilitates a chilling cliffhanger as Clara recognises the Doctor, his horrible transformation an indicator of his demise... **DWM**

DATA FILE



● For once, the Doctor's psychic paper tells the truth, correctly revealing his UNIT association to the crew of the Drum.

● The Doctor gives his UNIT security visa code as 7-1-0-Appeal-0-0.

● The Doctor engages the TARDIS handbrake to prevent it floating away of its own volition. River Song had previously indicated in *The Time of Angels* (2010) that the distinctive sound of the TARDIS' engines was due to the Doctor leaving the handbrake on in flight.

● The Doctor is subject to musical "earworms", dismantling the TARDIS radio after being tortured for two weeks by Peter Andre's 1996 single, *Mysterious Girl*.

● The Doctor's musical taste possibly leans more towards female vocalists, as he recalls being rather excitable on meeting the singer Shirley Bassey.

● The Doctor details phenomena that the ghosts can't represent: holograms, flesh avatars from *The Rebel Flesh/The Almost People* (2010) et al, Autons from *Spearhead from Space* (1970) et al, and "digital copies bouncing around the Nethersphere" from *Dark Water/Death in Heaven* (2014).



● Cass references the slasher film *The Cabin in the Woods* (2012), which evidently retains some cultural cachet more than a hundred years after its release.

REVIEWS

► 'In terms of long-lasting psychological childhood trauma, *Under the Lake* ranks with the gas mask kid and the giant maggots, doubly so when you consider the final image of a dead Doctor.' *The Independent*

► 'A good long section shows the Doctor and Clara exploring their new environment. The return to a two-part format means there's time to build atmosphere and tension, which are not to be sniffed at.' *Radio Times*

► '[Director Daniel O'Hara] makes full use of the claustrophobia afforded by the base setting, using time-honoured tricks such as relaying scale on computer screens and shooting from different angles to make everything appear far bigger on the inside. It works.' *Den of Geek*

Liquid Engineering

Director Daniel O'Hara talks about the making of his disturbing two-parter *Under the Lake/Before the Flood*.

INTERVIEW BY ALISTAIR MCGOWN



Above: "It's quite a collaborative thing," *Doctor Who* director Daniel O'Hara.

Right: Concept art of the spaceship from *Under the Lake* (2015).

Below right and left: Clara (Jenna Coleman) and the Doctor (Peter Capaldi) explore the interior of the spaceship in *Under the Lake*.

Opposite page: Dan directs Peter Capaldi and Neil Fingleton (as the Fisher King) in a scene from *Before the Flood* (2015).

"It was a bit of a *Being Human* reunion on this *Doctor Who*," says Daniel O'Hara, recalling the last time he worked with Toby Whithouse, the writer of *Under the Lake/Before the Flood*. "So many people, from Toby to the sound recordist, all came from there. But I'd also previously worked with [executive producer] Brian Minchin on *Wizards vs Aliens* and [producer] Derek Ritchie. It's quite a collaborative thing."

Dan is clearly well-versed in television science-fiction, but what was his initial reaction on seeing a *Doctor Who* shopping list that included an undersea base, a spaceship hearse, an eight-foot-high monster and an exploding dam?

"*Wizards* was a really good grounding for that," he says. "We had prosthetics on that, visual effects, spaceships... It was on

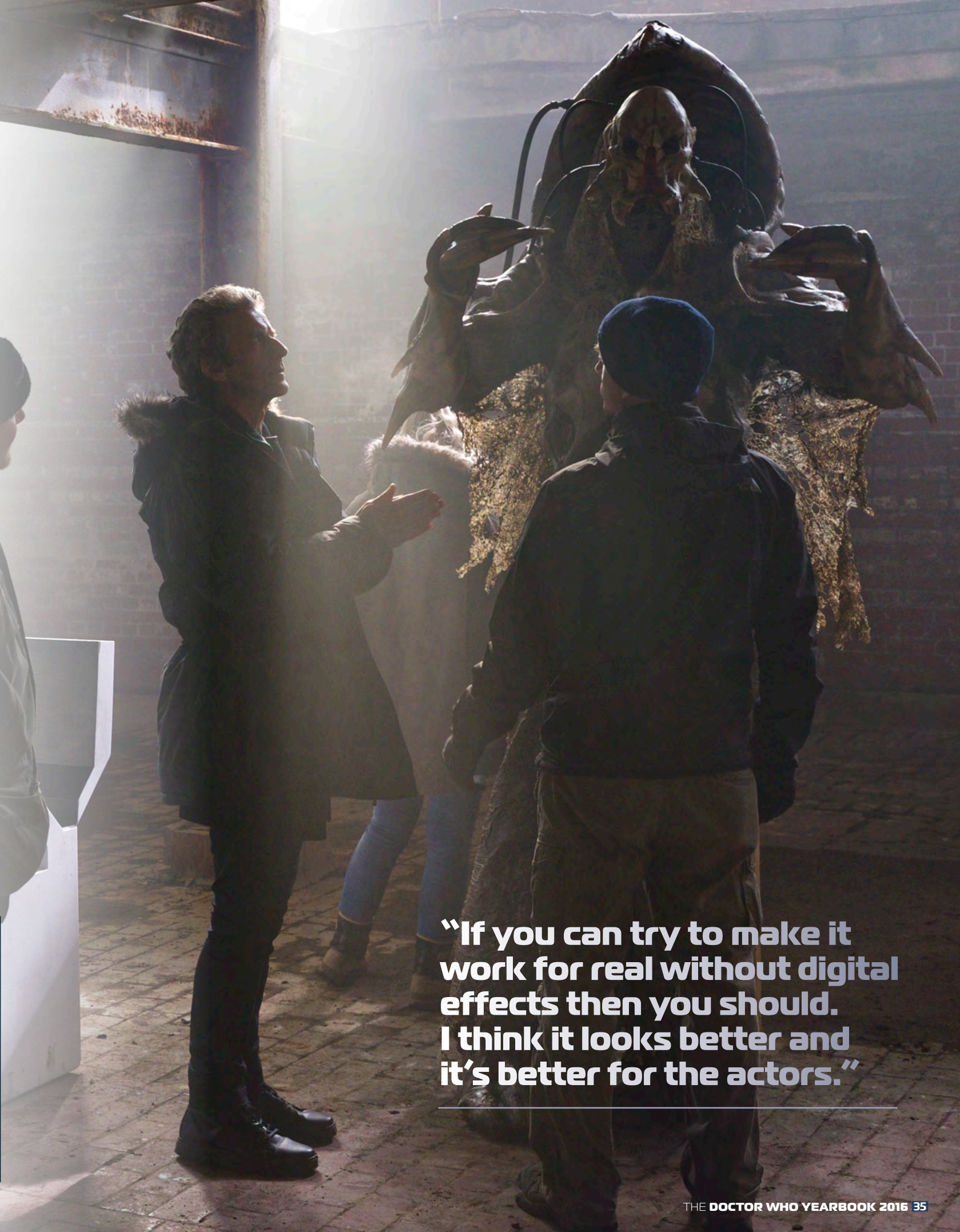
a smaller scale, sure, but it was really helpful to have done that. *Being Human* had one or two bits and pieces but was more down to earth than that."

He stresses that while visual effects have their place, it's also important to think of achieving things in practical terms. "*Doctor Who* does have a good budget but it's not infinite," he says. "If you can try to make it work for real without digital effects you should. It's like JJ Abrams taking the new *Star Wars* film back to more real, built worlds and away a bit from CGI. I think it looks better and it's better for the actors. Peter [Capaldi] and Jenna [Coleman] said they liked having the whole ship to walk round. But even I was surprised when the script said there was a spaceship in a hangar and we actually ending up shooting a real spaceship in a real hangar!"

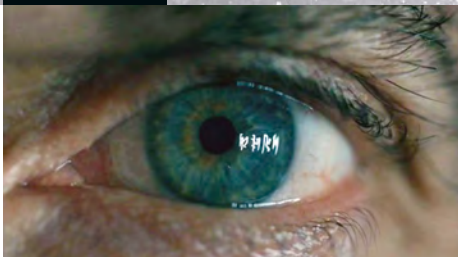
Indeed, the spaceship proved to be Dan's biggest challenge. "It was the most difficult practical thing, especially given that we were shooting one episode in studio and one mostly on location. When I first read the script that was the thing that made me think, 'How are we going to do this? Am I really going to build this?' Michael Pickwood [the production designer] said it was the biggest bit of set they'd ever done. It took five days to dismantle that from the studio and rebuild it on location, while we got on with shooting more corridor sequences in the base."

Dan confirms that the spaceship hearse was a complete, 360-degree set. "Yes, it was all there," he says. "The biggest problem was it wobbled a bit when actors ➤





“If you can try to make it work for real without digital effects then you should. I think it looks better and it’s better for the actors.”



Top left: The spaceship's mysterious symbols are reflected in the Doctor's eye.

Above left: The ghostly Moran (Colin McFarlane) goes on the rampage in *Under the Lake*.

Above right: Zaqi Ismail (as Lunn), Sophie Stone (as Cass), Jenna Coleman and Steven Robertson (as Pritchard) are directed by Dan during the recording of *Before the Flood*.

Below left: Dan, Arsher Ali (as Bennett) and Peter Capaldi during the recording of *Before the Flood*.

Below right: Capaldi, Paul Kaye (as Prentis), Ali and Morven Christie (as O'Donnell) on location in Caerwent.

◀ got in it so we shored it up for those interior sequences."

This wasn't the only example of effective images being achieved in a practical way. "The sequences where you see the symbols reflected in the eye were done 'in camera', they weren't done in post with VFX. We didn't know if it would work but we tried to do it for real. We got Jenna and the other actors to sit on a chair looking at a projector screen of the symbols and shot a massive close-up of their eyes to hopefully catch the reflections. They had a chin support to keep them steady, like in an optician's. We were really pleased with how the shots turned out."

Under the Lake/Before the Flood is a game of two halves, with the second episode shifting away from the base, onto location. What was the thinking behind opening up the story in this way? "I think Toby knew that it would be too much to have 90 minutes of them just within the base. The thing is to keep surprising people, not just with shocks but to give them twists they maybe didn't

"Toby Whithouse is a very visual writer. What he writes you can really 'see'."

see coming. When you're in an undersea base in 2119 the viewer surely won't expect to end up in Scotland in 1980."

The location for the Scottish scenes was a Ministry of Defence training facility in Caerwent, an eerie place that has previously appeared in the *Torchwood* stories *Fragments* (2008) and *Children of Earth* (2009).

"We recce'd that in December [2014]," says Dan. "I went round with the locations manager. We'd used it as a vampire concentration camp in *Being Human* and used other little bits and pieces of it. But at last we were actually going to use it as an army base!"

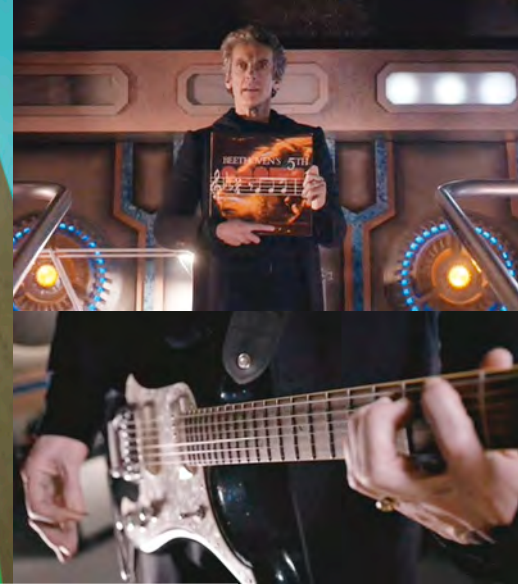
O'Hara experienced an anxiety shared by many *Doctor Who* directors over the years. "Our real worry was the weather," he says. "We were

shooting it in February [2015], so would we end up working in snow? That would have had an interesting look to it, but the location needed to be consistent. We knew we had scenes with Peter and the Fisher King in the chapel building so we'd be able to work round that a little if the weather turned out bad. But in February the light starts fading around three or four pm so it was always going to be tight, with very short filming days."

Toby Whithouse has previously said that he asked the director to look at *Salem's Lot* (1979) and the 2014 Scarlett Johansson movie *Under the Skin*. "Toby's a very visual writer," says O'Hara, "What he writes you can really 'see'. We talked a lot at tone meetings about the 'ghosts'. How they would move, how solid they would be, how transparent they would be."

So where did the black, hollow-eyed look come from? "That was from Neill Gorton





Far left: Capaldi wore heavy make-up to accentuate the cadaverous appearance of the 'ghost' Doctor in both episodes.

Top: The Doctor addresses the audience at the beginning of *Before the Flood*...

Above right: ... before strapping on his guitar.

Above left: Peter Cushing as the zombie Grimsdyke in *Tales from the Crypt* (1972).

Below left: Paddy (Frank Kelly) and Yu Ming (Daniel Wu) in the award-winning short film *Yu Ming is Aimm Dom* (2003).

Below right: Recording a scene with Mark Gatiss as Mr Snow in *Being Human* (2012).

[prosthetics designer at Millennium FX] at a tone meeting. He had an old horror movie photo, I think it was an old Peter Cushing thing." Dan digs out the photo, which we recognise from the 1972 film *Tales from the Crypt*. "We made the actors up with the prosthetics and thought we'd take out the eyes completely in post, digitally. Originally we tried black gauze over their eyes but the actors couldn't see where they were going. We then realised that if we were taking it out in post there was no reason we couldn't leave their eyes uncovered."

What sort of influences did he personally draw upon? "Alien is the big one really for the 'base under siege' thing," he says. "But I also looked at *Poltergeist* – that was a big one in getting our scary stuff across. *The Devil's Backbone* was another, and *Ghostbusters* too. Of course, that's quite a light comedy film but there are some scary sequences in there. It's important to remember that a large part of the audience is ten-year-old kids, so that seemed a valid steer."

The most conspicuous visual flourish is the bootstrap paradox sequence that began *Flood*, with its unconventional to-camera mode of address. "The script opened with something like, 'The Doctor is talking to camera,'" remembers Dan. "It was a very definite direction by Toby. When we were reading it, it made perfect sense. I don't think it fazed anyone. It was not so easy in practical terms though. I didn't want Peter sat static talking to camera, I wanted to make the scene move and use the wonderful space we have in the TARDIS. So it was about getting him to use props, like the Beethoven bust. But also I didn't want it to be seen straight away that he was wearing the guitar – I wanted that as the reveal. But then I worried that if he had to strap the guitar on later in the scene, would that interrupt the flow?"

This sequence led into another big surprise – a reworking of the *Doctor Who* theme. The

guitar part was played by the former singer and guitarist with Glasgow post-punk group The Dreamboys – one Peter Capaldi.

"Between takes Peter was noodling around on the guitar and he started playing this rock version of the *Doctor Who* theme. Derek [Ritchie] was on the floor with him. He called through to the gallery and said, 'Guys, you've got to hear this.' So we got our sound recordist in there to tape it and when we were assembling the episode we used it coming in from the Beethoven's 5th riff. So we just had it in there for fun really. But then we started to think, 'Can we really use this?' We referred it up to exec level and they let us keep it in. So it was really Derek who cottoned onto that and thought there

might be something in there. But they'd done things like that before to mix it up – like having Jenna's face in the title sequence last year."

That opening was a scene that certainly got people talking. "If the show didn't move on we wouldn't be sat talking about the show now, because it would never have lasted 50 years if it hadn't changed. And I think the team, Steven [Moffat] in particular, want you to try different things, to take risks and move it on."

Dan's enthusiasm for making *Doctor Who* is obvious. So would he like to do more? "Oh I'd love to," he says immediately. "It's a huge thing to have on my CV, it's a really big deal for me." **DWM**

CAREER PATH

Born and raised in Dublin, over the last 15 years Daniel O'Hara has progressed from Irish TV and film to international productions.

"I started out in children's TV," he says, "doing some work for Double Z Enterprises, the guys who created the puppet aliens Zig and Zag. Then I learned to use DV Cam on some items for entertainment shows, including an RTE game show hosted by Dara O'Briain called *It's a Family Affair*. Then I did a week's course in single-camera shooting which was great. I was writing short film

ideas and trying to get funding for those. I eventually made one, *Yu Ming is Aimm Dom* (My Name is Yu Ming), in 2003 and that won a few awards. It's all very well winning the awards, that's lovely, but you've still got to find the next job!"

How did Dan make the step up into single-camera drama directing? "The first big thing I got was *Inspector George Gently* [in 2008].

To be honest, I didn't have the experience to do two 90-minute films for Sunday night BBC One, but fair play to Company Pictures for having faith in me and giving me a go. I did *Gently* and then *Skins*, then *Gently* again, then *Being Human*, so I was mixing these edgier things with a very mainstream show."



Since recording his two *Doctor Who* episodes in January and February, Dan spent most of the rest of 2015 directing *Houdini and Doyle*, a US/UK/Canadian co-production about the friendship between the famous escapologist and the Sherlock Holmes creator. The series was largely recorded in Toronto and is due on screens in 2016.

Dan's next project is *Hooten and the Lady*, "a big action-adventure thing for Sky. We're filming that in South Africa."

Before the Flood

FEATURE BY **JOHN J JOHNSTON**

Travelling back to 1980, the Doctor identifies the newly arrived spaceship as a hearse from the planet Tivoli. Its deceased passenger is an alien known as the Fisher King. The revived warlord plots his escape, while the Doctor and Clara battle against the inevitability of the Doctor's death...

Before the Flood delays the resolution of the previous episode's cliffhanger, instead tearing down television's fourth wall as the Doctor addresses viewers directly, even suggesting that they Google the term 'bootstrap paradox'. Although this isn't the first time the Doctor has spoken to the audience, it's certainly the most audacious example. This remarkable sequence then segues into a unique rendition of Ron Grainer's theme tune, played on electric guitar by the Doctor himself. This is all handled by Peter Capaldi with such aplomb that at no point do we abandon our suspension of disbelief, but are instead drawn more deeply into the narrative.

Before the Flood is an intellectually and emotionally complex episode. We've left the Skaro infirmary behind, but there's a strong whiff of the morgue here as well, replete with hearses, undertakers and survivors' grief. Clara is able to comfort Bennett following O'Donnell's murder, but she is bluntly reminded by the

BBC One, 10 October 2015

Writer: Toby Whithouse

Director: Daniel O'Hara

Guest cast: Colin McFarlane (Moran), Sophie Stone (Cass), Zaqi Ismail (Lunn), Morven Christie (O'Donnell), Arsher Ali (Bennett), Steven Robertson (Pritchard), Paul Kaye (Prentis), Neil Fingleton (Fisher King), Peter Serafinowicz (Voice of Fisher King), Corey Taylor (Roar of Fisher King)

Rating: 6.05m

Appreciation Index: 83



CLASSIC SCENE

The Doctor enters a facsimile church in order to face the Fisher King, who strides out of the shadows towards him. The Doctor stares at the creature's face in horrified fascination as it towers above him.

Fisher King: "Time Lords: cowardly vain curators who suddenly remembered they had teeth and became the most warlike race in the galaxy. But you... *you*... You are curious... You've seen the words, too - I can hear them tick inside you - but you are still locked in your history. Still slavishly protecting time, willing to die rather than change a word of the future."



Doctor that, "We all have to face death eventually, be it ours or someone else's." Indeed, the episode title riffs on the expression 'Après moi, le déluge', attributed to King Louis XV of France, which may be taken to mean, 'After I'm gone, let the flood come, for I will be beyond caring.' While it effectively states the Fisher King's position, the sentiment is most fully expressed by Clara when she tells the Doctor, "Die with whoever comes after me. You do not leave *me*."

These increasingly gloomy themes, coupled with the Doctor's growing concern for Clara, all stand as portents of tragedy. So does the death of O'Donnell, which echoes Osgood's demise in *Death in Heaven* (2014) and reinforces the idea that close proximity to the Doctor is inherently dangerous.

Moving beyond the industrial setting of the Drum, the desolate Cold War site makes for an unsettling backdrop, littered with posed mannequins and Slavic kitsch. The colours are muted and the atmosphere



is grimly appropriate for the episode's distinctly melancholic perspective.

Similarly, the formidable Fisher King turns out to be as impotent as his Arthurian namesake; he is prepared to wait centuries for rescue but is ultimately revealed as all too mortal.

In spite of the Fisher King's bravado, it is the Doctor who is the prime mover throughout. It's therefore entirely appropriate to bookend the episode with correspondingly paradoxical nods to the audience

from Capaldi's increasingly mercurial Doctor. **DWM**

DATA FILE



● The Doctor has previously appeared to communicate directly with the viewers at home in the episodes *The Feast of Steven* (1965), Part One of *The Face of Evil* (1977), Part Two of *The Invasion of Time* (1978) and *The Snowmen* (2012).

● The Doctor keeps a plaster bust of Ludwig van Beethoven (1770-1820) and claimed, in *The Lazarus Experiment* (2007), that the composer taught him to play the organ. He also has a portable record player in the TARDIS' library together with a collection of LPs including Beethoven's Fifth Symphony and symphonies by Haydn.

● The Doctor's guitar amplifier comes from Maggie Electrics, the company whose London store was the site of an alien attack in 1953, in *The Idiot's Lantern* (2006).

● A character known as the Fisher King features in Medieval Arthurian legend as a guardian of the Holy Grail. Injured and feeble, he was capable of little more than fishing by the river in his barren and desolate kingdom.

● Universal funeral director Albar Prentis is a native of the planet Tivoli, whose inhabitants are noted for their extreme passivity. Another Tivolian, Gibbis (David Walliams), appeared in *The God Complex* (2011).

● The Arcateenians, described by Prentis as the liberators of Tivoli from ten years of the Fisher King's tyranny, have appeared in the *Torchwood* episode *Greeks Bearing Gifts* (2006) and *The Sarah Jane Adventures* episode *Invasion of the Bane* (2007).

● The Doctor ages 139 years slumbering in the suspended animation chamber.



REVIEWS

▶ 'Who cares if this episode's exposition comes to us in what's basically an infomercial? The Doctor is talking to us.' **Indiewire**

▶ '... the strength of the episode lies in the relationships between the crew members and the praise goes to the cast, namely deaf actress Sophie Stone as Captain Cass. She can convey more emotion with her eyes than many other actors can full stop.' **Daily Express**

▶ '... it ended up a bit like *Bill and Ted's Excellent Adventure*, with the Doctor having already set up various ploys to help his future - or past - self. But Whithouse deliberately left us to ponder the consuming, complicated questions of time travel that have no clear answer.' **The Daily Telegraph**

Labours of Love



Former *Doctor Who* script editor Derek Ritchie was promoted to producer for the episodes *Under the Lake*, *Before the Flood*, *The Girl Who Died* and *The Woman Who Lived*.

INTERVIEW BY MARCUS HEARN



Derek Ritchie seems almost as pleased to meet us as we are to meet him. "I've been reading *Doctor Who* Magazine for 25 years," he says. "This is a big moment for me!" The 37-year-old

Glaswegian is justifiably proud of having produced four episodes in the 2015 series. He's been rising through the ranks of the film and television industry since 1999. "I was a runner, then I moved into locations, and then assistant directing," he says. "In fact I worked with Peter Capaldi a couple of times before *Doctor Who*. In 1999 I was on a movie he directed called *Strictly Sinatra*. I was the lowest of the low – I wasn't even the runner, I was the stand-in runner. Peter was incredible to work with. He saw that me and the other runners were young, just coming into the business, so he invited us to join him and the camera operator, the director of photography and the other heads of departments while they looked at the storyboards and discussed the shots they were going to do. I was straight out of university and I was getting first-hand experience of how a director and a crew work. That was all down to Peter and his generosity."

Derek joined BBC Wales when he got a job on the CBBC series *Wizards vs Aliens* in 2011. "I'd been an assistant director and I did have ambitions to become a director, but as time went on I met some cracking producers. One in particular was Matt Bouch, who I worked with on *Being Human*. Watching him helped me realise that I really wanted to be a producer, so I set my sights on that. When [executive producer] Brian Minchin asked me to be a script editor on *Wizards vs Aliens* that was part of my plan, because I knew that script editors often progress to become producers. I already had 12 years of production experience behind me, and I knew that if I wanted to be a producer then what I needed was editorial experience. I was also a huge fan of everything coming out of BBC Wales, so working there was a dream come true."

Shortly after he began on *Wizards*, Derek and his partner moved to Wales. "Yes, I dragged Lorna down to Cardiff," he says, laughing. "She works in property and she

got a new job there. She was okay about it. We've been together a long time and she knew how much it meant to me."

When Minchin became one of the executive producers of *Doctor Who* in 2013 he asked Derek to script-edit *The Time of the Doctor*. As a lifelong fan, Derek was aware of the scrutiny the episode

would be subjected to. "I was nervous about that episode coming out. It had to do so many things – it was a Christmas Special and it was the end of a Doctor [Matt Smith]. All those things had an impact on what the storytelling was trying to do."

Fortunately everyone involved passed with flying colours and Derek was soon promoted. His first credit as *Doctor Who* producer appeared on *The Doctor's Meditation*, a short prelude to the 2015 series that was directed by Ed Bazalgette in just one day. Derek had rather longer to prepare for his first fully fledged episodes.



"The producer occupies what you might call a central position," he says, describing his duties. "The line producer is across your budget – literally the lines of the budget, hence the title. It refers to accounting lines. At the start of the series the other producers and I sat down with Tracie Simpson, the line producer, and started carving up the budget for the series, as per the recording blocks. I was the producer of Block One ➤

"I knew that if I wanted to be a producer then what I needed was editorial experience."

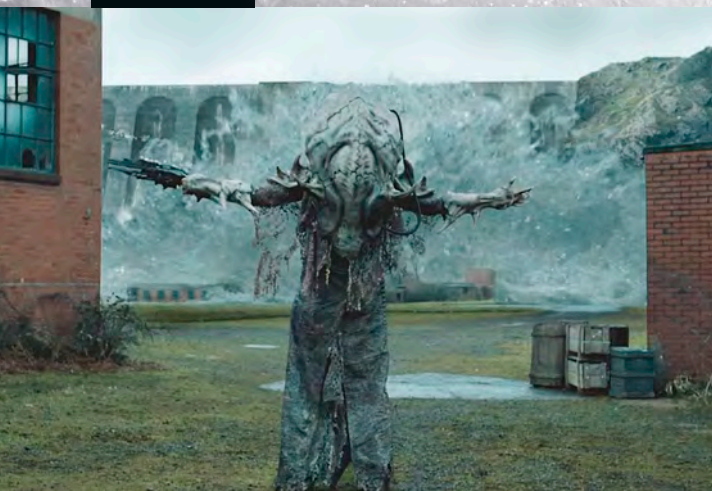


Opposite page: Producer Derek Ritchie on the TARDIS set in Cardiff.

Above right: Peter Capaldi during the location recording for *Before the Flood*.

Above left: A poster for Capaldi's film *Strictly Sinatra*, released in 2001.

Left: A scene from *The Doctor's Meditation*, the mini-episode produced by Derek in 2015.



Above left: The dam bursts in *Before the Flood*.

Above right: Shooting a scene inside the Great Hall in *The Girl Who Died*.

Right: A Viking village was recreated on location for the episode.

Below: Clara (Jenna Coleman) and the Doctor (Peter Capaldi) — comfortable together in *The Girl Who Died*.



◀ [Under the Lake and Before the Flood] and Block Three [The Girl Who Died and The Woman Who Lived]. My responsibility was to work with all the heads of departments, and the directors, on the design and style of the episodes, and how we were going to schedule everything. It's the producer's job to then take all those decisions back to the execs, Steven and Brian. I would email them every day, to keep them up to date about what was happening. Messages would go back and forth, with opinions on the rushes and so on. It was up to me to action their notes, their thoughts on what they were seeing."

Is a *Doctor Who* producer faced with any challenges that are unique to the programme? "What really makes *Doctor Who* unique is the scale of ambition, and the ability you have to meet it," he says. "On *Doctor Who* you've got a reasonable pot of cash to spend on the production, and you can spend that on every trick in the book — every great bit of camera kit and every great way of achieving a visual effect. That really pushes the boundaries of invention. For example, in *Under the Lake*, when Pritchard drowns and you see his corpse outside the window, the actor Steven Robertson didn't get wet for any of that. We shot that using what we call 'dry for wet'. We put him on wires, blasted him with air, shot him against a green screen and added him in post-production."

Despite *Doctor Who*'s relatively generous budget, a degree of compromise is inevitable.



"There's not enough money to do all the things we'd like to do, so we have to decide how we're going to tell each story," says Derek. "For example, we storyboarded quite an ambitious dam-busting sequence for the fourth episode [Before the Flood]. We had a very convincing argument from Will Cohen and his team at [effects house] Milk to go full CG on that, and I can't tell you the joy and relief of seeing the finished piece. When I see that close-up shot of the cracks running up the dam it knocks my socks off. But we originally had about another three visual effects shots in there that we simply couldn't afford to do. There came a point in the edit

when we knew we weren't going to be able to bring that in, so we just had to make the cut work in terms of the shots we *could* do. You're always making decisions like that."

Another cost was mitigated during the studio recording of *The Girl Who Died*. "We were originally going to make the interior of Ashildr's hut on location, but in order to save some money we built the hut in the studio, within the set for the Vikings' Great Hall. We compromised on space, and cannibalised parts of the Great Hall to build the interior of that little hut. We managed to buy ourselves more shooting time, because you can shoot faster in the studio than you can on location. So as well as saving money, this helped the schedule."

Derek was on location for *The Woman Who Lived* when the pressures of time meant the cast and crew had to think on their feet. "There's a fantastic scene where Me [Maisie Williams] comes down the stairs in her resplendent dress and has a powerful exchange with the Doctor. For the final time she asks if he'll take her with him. It was an important scene and we spent quite a while getting it right. We wanted to give Maisie and Peter the space to really get the most out of it emotionally. Unfortunately, this meant we didn't have a lot of time for the rest of the sequence, where Leandro [Ariyon Bakare] comes in and confronts the Doctor. So we ended up having only about an hour-and-a-half to shoot four pages of dialogue."

"This is why the cast and crew of *Doctor Who* are fantastic," he continues. "We

THE EVOLVING DOCTOR

The 2015 series saw a notable softening of the Twelfth Doctor's character. "He's evolving," says Derek. "We're now seeing a Doctor who's much more comfortable with himself. In 2014, the idea of 'Am I a good man?' was something that ran through the entire series. The relationship between the Doctor and Clara was something that really took a series to settle. After that we moved on to them being comfortable together, delighting in their lives, uncomplicated by that introspection about who they are and what they're doing. Clara is happily throwing herself into the adventures and the Doctor is responding to that."



REMEMBERING McCOY



Derek was still a script editor when he made a cameo appearance in the 2013 comedy *The Five(ish) Doctors Reboot*, playing the assistant director who attempts to round up Peter

Davison, Colin Baker and Sylvester McCoy on the set of the 50th anniversary episode. "I said to them, 'I'm here because of you guys.' They were all very gracious about it. Working with Sylvester in particular was another dream come true. I still love *Remembrance of the Daleks* [1988] and the whole of that season. *Remembrance* is meaningful and allegorical storytelling that deals with big issues in a very accessible way. Even when I was ten years old I understood what was going on. There's also some incredible spectacle which even now looks very accomplished, and some very rich guest characters. Honestly, I adore every aspect of it. In fact I make a point of watching it every year."

realised we had to get this in, so we went hell for leather. We were lit for it so we went hand-held on Leandro coming into the room. It was bam bam bam bam bam. Everyone was inspired by Ed Bazalgette, who's a great director. They pulled together and we got it done on time. We wrapped at about 11 o'clock on a Friday night."

It's clear that Derek doesn't regard producing as a desk job. "In the day and age of tablets and other technological devices I could spend my days sitting in front of monitors watching every single take that's recorded. And I could probably answer emails, watch yesterday's rushes and read scripts for the upcoming block while I'm at it. But I try to be there for shooting as much as possible, because I think it's important

for me to offer support or make those decisions when we have to compromise. I mean, I love being there as well. There's nothing like being on set!"

The 2015 series was the subject of some consternation, when it was speculated that *Doctor Who*'s later-than-usual time slot and scheduling opposite major international rugby matches damaged its ratings. Was this analysed in the production office? "Yes, of course it's something we talked about," he says sadly. "It matters what ratings we're getting. I think the press reaction to the initial overnight figures blew it out of all proportion. They used those figures as a club to beat us with and that was galling, but that's the nature of tabloid journalism. Once the consolidated figures came in it was clear that up to 40 per cent of our

audience wasn't watching the programme live. I don't think that's unique to *Doctor Who* – I think that's just what's happening in drama. There are very few shows that are big hitters now; programmes like *Call the Midwife* and *Doctor Foster* are rare. More and more people are watching drama on catch-up."

Viewing habits might be changing, but Derek is pleased that *Under the Lake* evoked the old *Doctor Who* tradition of the 'base under siege' story. "Oh yes," he beams. "I know we got a bit of heat in the *Radio Times* for doing that, but there hadn't been a base under siege story for a while and this felt a bit different – it was a two-parter and we went to a completely different space in the second episode.

"When we were shooting the opening of *Under the Lake* I said to Peter, 'This is like the first episode of *The Ark in Space*,' and he loved that reference. He loved the idea of the Doctor and Clara being uncomplicated, on an adventure."

We're glad that there's still room for some old-school *Doctor Who*.

"Me too," he smiles. **DWM**

Above left: Derek is hoodwinked by three Daleks in *The Five(ish) Doctors Reboot* (2013).

Above right: Battle casualties on the streets of London in *Remembrance of the Daleks* (1988).

Below left: Director Ed Bazalgette, Maisie Williams (as Me) and Peter Capaldi, on location for *The Woman Who Lived*.

Below right: Leandro (Ariyon Bakare). Me's alien accomplice from *The Woman Who Lived*.

"I try to be there for shooting as much as possible. There's nothing like being on set!"



The Girl Who Died

FEATURE BY
CHRIS BENTLEY

Captured by Vikings, the Doctor and Clara arrive in the Norsemen's village just as it comes under attack from the galaxy's deadliest warriors. With the help of Viking teenager Ashildr, the time-travellers have just 24 hours to prepare for war...

Doctor Who's tendency to treat history as an excuse for a comedy romp is nothing new. This episode was simply the latest example of a tradition that dates back to *The Romans* and *The Time Meddler* (both 1965). Despite the fanciful promise of its 'Doctor Who meets *Game of Thrones*' promotional strapline, *The Girl Who Died* turned out to be more along the lines of 'MacGyver meets *Asterix*'.

After two days trussed up in a Viking longboat, the Doctor and Clara arrive in Scandinavia to find themselves re-enacting the trope of the vulnerable village, where the protagonists teach defenceless villagers how to fight in order to repel marauding bandits. Popularised by *The Magnificent Seven* (1960) and other westerns such as *They Call Me Trinity* (1970) and *High Plains Drifter* (1973), the scenario is also familiar from the BBC's various historical adventure series: it furnished episodes of *Merlin* (*The Moment of Truth*, 2008) and *The Musketeers* (*The Return*, 2015).

Nevertheless, as historical comedy romps go, this was up there with the best. First-time *Doctor Who* director Ed Bazalgette filled every frame with the sumptuous painterly stylings that he lavished on *Poldark* earlier in the year. Production designer Michael Pickwood

BBC One, 17 October 2015

Writers: Jamie Mathieson and Steven Moffat

Director: Ed Bazalgette

Guest cast: Maisie Williams (Ashildr), David Schofield (Odin), Simon Lipkin (Nollarr), Ian Conningham (Chuckles), Tom Stourton (Lofty), Alastair Parker (Limpy), Murray McArthur (Hasten), Barnaby Kay (Heidi)

Rating: 6.56m

Appreciation Index: 82



CLASSIC SCENE

In the Vikings' boathouse, the Doctor is angry that he wasn't able to save Ashildr. But then, seeing his reflection in the water, he remembers asking himself, "Who frowned me this face?"

Clara: "Doctor? What's wrong with your face?"

Doctor: "I think I know why I chose it. I think I know what I'm trying to say."

Memories return, of Donna imploring him to save someone from Pompeii, and his former self reaching out his hand to save Caecilius – the man with the Twelfth Doctor's face.

Doctor: "I know where I got this face, and I know what it's for."

Clara: "Okay. What's it for?"

Doctor: "To remind me. To hold me to the mark. I'm the Doctor – and I save people. And if anyone happens to be listening, and you've got any kind of a problem with that, to hell with you!"



transformed Cosmeston Medieval Village near Lavernock into an intricately detailed and wholly convincing Viking settlement, while costume designer Ray Holman dressed the cast in layers of beautifully textured garments, unique to each character.

The script sparkled with rich, witty dialogue and a string of highly-quotable aphorisms:

"Gods never actually show up"; "A good death is the best anyone can hope for, unless you happen to be immortal"; "Winning is all about looking happier than the other guy."

And, unexpectedly, at the heart of the story was a touching expression of social alienation and acceptance.

"I've always been different," Ashildr tells the Doctor. "All my life I've known that. The girls all thought I was a boy, the boys all said I was just a girl. My head is always full of stories. I know I'm strange, everyone knows I'm strange – but here I'm loved."

Along the way, the Doctor's realisation that he has the face of Lobus Caecilius, the marble trader from *The Fires of Pompeii* (2008), would appear to suggest that Time Lords' faces are selected from memory during the regeneration process, whether consciously or otherwise. This ability was introduced in *Destiny of the Daleks* (1979) when Romana casually adopted the face of Princess Astra, but many

commentators have been keen to categorise her actions as a quirk of youth, femininity, or remarkable self-control, rather than something common to all Time Lords.

As Ashildr, the delightful Maisie Williams delivered the episode's outstanding performance, notably in the wordless final shot where her face transformed in an instant from joy and delight to sorrow and despair, and then to cold, chilling

anger as the centuries passed by around her. Ashildr's story would be explored more comprehensively in *The Woman Who Lived*, so the crux of *The Girl Who Died* came when the Doctor resurrected her with a Mire battlefield medical kit, alien technology that will never stop repairing her, making her "functionally immortal", as the Doctor puts it. "Immortality isn't living forever, that's not what it feels like,"

he tells Clara, clearly speaking from experience. "Immortality is everyone else dying." **DWM**



DATA FILE



● A love sprite is a creature that lurks in the spider mines, sucking out the brain of its prey through the mouth – hence the name. Clara discovers one inside her spacesuit after falling through a wormhole and emerging in deep space near a wing-shaped nebula.

● The Doctor saves the Velosians from four-and-a-bit battle fleets by luring the attackers halfway across the universe and draining their weapons banks.



● The Mire harvest the strongest and fittest warriors from the worlds they plunder, extract adrenalin and testosterone from their bodies, and then ingest the resulting liquid as a performance-enhancing drug. Vials of the distilled chemicals are slotted into the side of their helmets.

● The Doctor consults his 2000 Year Diary for information on the Mire. He previously studied a 500 Year Diary in *The Power of the Daleks* (1966) and *The Tomb of the Cybermen* (1967), and owned a 900 Year Diary in the 1996 TV Movie.

● Babies think that laughter is singing.



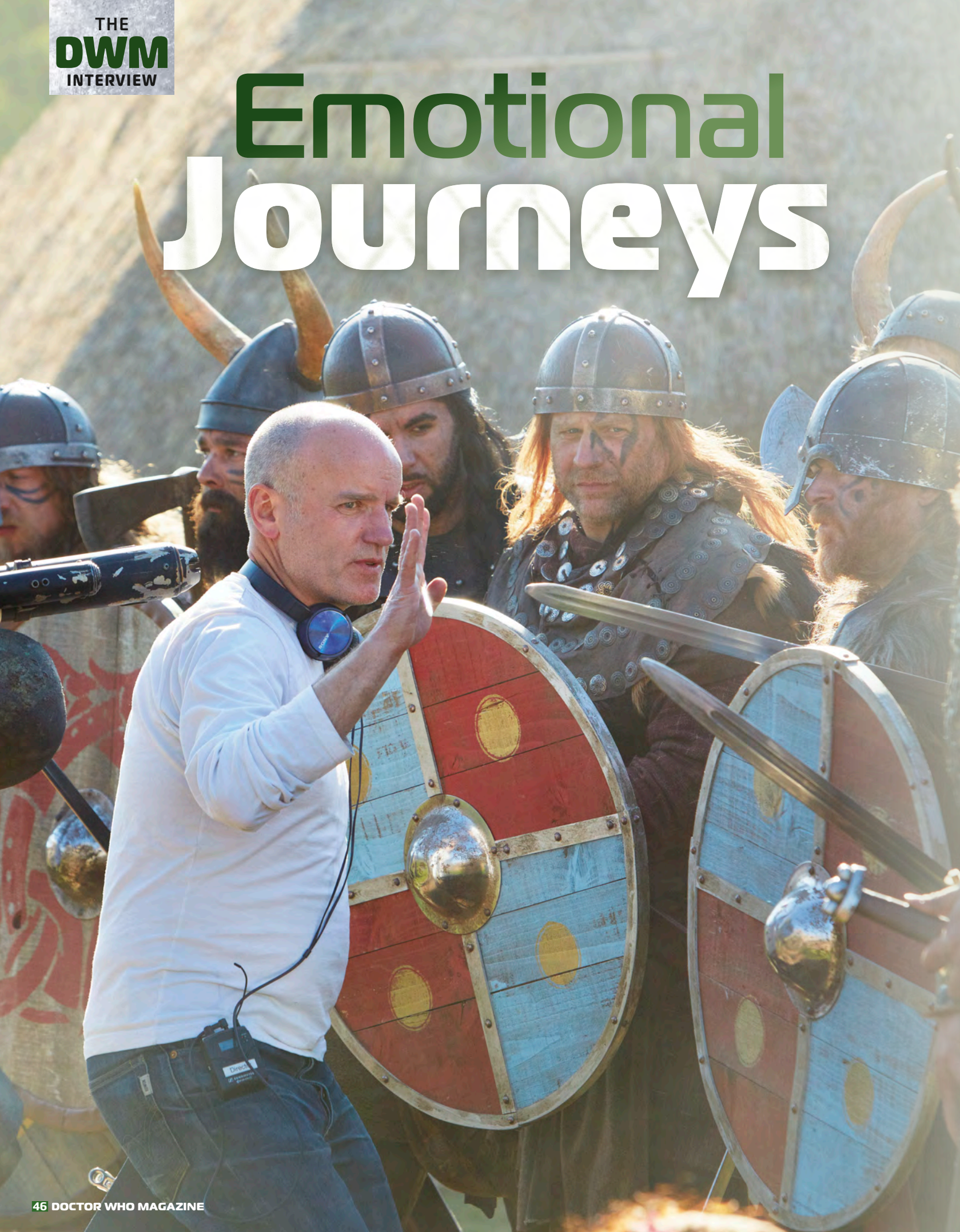
REVIEWS

► 'Throwing in an electric eel-based attack strategy and the Benny Hill theme music, there's plenty of fun to be had here before the dark twists of the final minutes.' *The Guardian*

► '*The Girl Who Died* is the show doing historical episodes as they're meant to be done. It's like *The Fires of Pompeii*, *Robot of Sherwood* and classic Third Doctor adventure *The Time Warrior* all mixed into one – literally – electrifying episode.' *Indiewire*

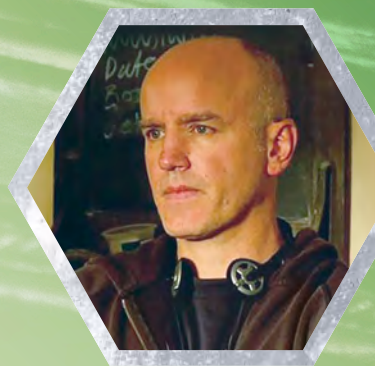
► 'It's not specified where this takes place but it could so easily have received the now ubiquitous Nordic noir treatment; happily, it is Nordic lush, bathed in a gorgeous light.' *Radio Times*

Emotional Journeys



Ed Bazalgette directed *The Girl Who Died* and *The Woman Who Lived*. He took an unconventional route to *Doctor Who*, via *Top of the Pops*, Julie Birchill and *Poldark*...

INTERVIEW BY ALISTAIR MCGOWN



We speak to Ed Bazalgette just hours after interviewing his fellow *Doctor Who* director Daniel O'Hara. "Weirdly, I've been following Daniel around," says Ed. "I've just done another series with him,

Houdini and Doyle. I was just ringing him up there, joking, 'What's the next job?'"

Ed's career has been anything but predictable. Before he was a director he was guitarist with New Wave band The Vapors, whose infectious hit *Turning Japanese* was top three in the UK and number one in Australia and Canada in 1980.

"When I was a kid, everyone I knew was in bands," he says. "Music was a passion and the late 70s was an amazing time. Punk had taken off and there was a great outpouring of creativity. At the same time, like all dissolute teenagers, the other thing I did was spend a lot of time watching TV. I left school with qualifications but didn't really want to go to uni so I took a year out and was asked to join The Vapors. The band had been around for a couple of years, playing the circuit and not really getting anywhere. I'm not saying it was down to me, but I joined after Christmas 1978 and four months later we were supporting The Jam on tour. After that Bruce Foxton [The Jam's bass player] and John Weller [father of Paul, and The Jam's manager] said they'd like to manage us."

While Ed was in The Vapors he was inspired by two talented promo directors. "I had great experiences with Russell Mulcahy and Julien Temple." Mulcahy directed the *Turning Japanese* promo before going on to make many of Duran Duran's classic videos, including *Rio*, and

turning to movies such as *Highlander* (1986). Temple directed the Sex Pistols movie, *The Great Rock 'n' Roll Swindle*, in 1980 and is still making music documentaries. "I was fascinated watching them work," says Ed. "Once I felt the band was winding down – and I never thought it would last that long anyway – I went to college and studied film."

Ed has a succinct way of summing up this period: "Loved television, loved playing the guitar, was a pop star, went on *Top of the Pops*, went to college, studied film, and then came out of college looking for work as an editor."

After becoming an assistant on commercials, Ed went to the BBC. "I was really lucky because I ended up working with one of the best editors of that generation, Roy Sharman. I assisted him on a biographical film about Julie Burchill's early life [*Screen One: Prince*, shown in 1991]. So I was exposed to all this great work, in the corner of the room, hanging out bits of film as you did back then."

Ed was becoming increasingly ambitious. "I guess for about ten years I'd promised myself I would take a safe and sensible job. I'd done the risky thing; I'd been in music, I'd done all the crazy things your mum and dad really worry about. Now I'd told myself

I would stick with a really solid backroom job as an editor. And then I started messing it all up by getting interested in directing."

Ed worked on lifestyle shows such as *Home Front* in the late 90s ("You can mention those as little as you like!") before a shared cab ride with a producer from BBC Arts brought the chance to work on a film about the artist Turner in 2002. "They wanted part of the documentary to be dramatised and I was asked to make that film. That sort of gets us to where we are now."

This stepping stone led to dramas including *EastEnders*, *Casualty*, *Holby City*, *Inspector Morse* spin-off *Endeavour* and *The Guilty*. So how did Ed come to direct his first episodes of *Doctor Who*? "I was asked to go and meet Derek [Ritchie, producer] and Brian [Minchin, executive producer] and they were looking at who might be suitable for it. I'd just done *Poldark* so I'd like to think that could have been a factor because these were two episodes of *Doctor Who* that were period drama."

Ed had already been dropping hints that he'd like to work on the programme. "Growing up in the Pertwee era, and remembering the show from the 70s, I felt there was something very exciting about Peter Capaldi becoming the Twelfth Doctor. I thought he could be a really, really

Above: Director Ed Bazalgette.

Opposite page: Ed marshals his troops for a scene in *The Girl Who Died*.

Below left: The Vapors – Ed Bazalgette, David Fenton, Steve Smith and Howard Smith.

Below right: Bors (Daniel Hoffmann-Gill) and the Doctor (Peter Capaldi) in *The Doctor's Meditation*, a mini-episode prelude to the 2015 series directed by Ed.

"Loved television, loved playing the guitar, was a pop star, went on *Top of the Pops*, went to college, studied film..."





Above: Concept art illustrating the true appearance of the Mire.

Right: Ed prepares to shoot a Mire (Jon Davey), on location for *The Girl Who Died*.

Below left: Ed and Peter Capaldi discuss a scene during the making of *The Woman Who Lived*.

Below right: Ashildr (Maisie Williams) begins her long journey at the end of *The Girl Who Died*.



“One of the standout challenges was the end shot of *The Girl Who Died*.”

◀ fantastic and extraordinary Doctor. And I wasn't disappointed. So after it was announced Peter was going to be the next Doctor I put the word out that it would be something I'd be really keen to do. And then a year later I got asked to go and see Derek and Brian.”

Did Ed seek any advice after he got the commission? “I talked to Stephan Pehrsson and Tim Palmer, two directors of photography who have done great things on *Doctor Who*. There weren't too many surprises. The things that maybe weren't quite as I was expecting largely occurred when we decided to go down a practical route. Like when the Mire's helmets lifted off in *The Girl Who Died*. That was all done in a very old-school way. I had been planning for that to be done with VFX and we ended up doing it for real. You think, ‘Oh my God, what's it going to look like?’ I was really pleased with the way it turned out, but it

was one of those moments where you have to take the leap of faith.”

Things that appear straightforward on screen can sometimes take quite a lot of preparation. “One of the standout challenges was the end shot of *The Girl Who*

Died,” says Ed, describing the scene where Ashildr embarks on her immortality. “How do you depict 800 years, or whatever, of time passing? The most important thing was

that *nothing* about the way that shot was built around Ashildr should detract from her emotional journey. That was key to the story. Maisie [Williams] had to just stand there in a greenscreen environment and be rotated. But I think without saying a single word she takes us on an incredible journey in that performance, in 45 seconds.”

Ed's two episodes are linked but they're not strictly a two-parter; indeed it's easy to imagine them aired a few episodes apart. Why does he think the team took the approach of having two connected episodes handled by the same director?





Far left: Now calling herself 'Me', Ashildr poses as a highwayman in *The Woman Who Lived*. Above: Peter Capaldi and Maisie Williams discuss a scene from *The Woman Who Lived*. Left: The Gainsborough classic *The Wicked Lady* (1945) was an influence on *The Woman Who Lived*. Picture © ITV Studios Home Entertainment. Below: Ross Poldark (Aidan Turner) and Demelza (Eleanor Tomlinson) raise pulses in the first series of *Poldark* (2015).

"I think the important factor was to have as much continuity as possible for the Ashildr/Me character. You have this character the Doctor gives immortality to at the end of one episode and, lo and behold, there she is hundreds of years later in the next. To have that continuity and the same director going on the journey with Ashildr/Me and the Doctor, I think made absolute sense."

How did Maisie Williams come to be cast as Ashildr? "Brian had just seen *Cyberbully* [a 2015 drama starring Williams as a girl stalked online] and he was really excited about Maisie. Of course we knew her from *Game of Thrones*, but what she did in that film was extraordinary. I think what she did in *Cyberbully*, almost single-handedly taking an audience through 60 minutes of drama, was an incredible achievement. We had a look at that and were unanimous that we'd love her to do it."

Daniel O'Hara was given a number of visual steers by writer Toby Whithouse (see page 36). Was Ed given anything like this on *The Girl Who Died*? "I was given a really free hand on it," he says. "I'm jealous of Daniel now, having all these steers! I did watch the film *The Vikings* [1958], and there's little resonances of *Seven Samurai* [1954] in there – tiny little quotes and references, like the collection of swords in the ground."

Ed reveals, however, that *The Woman Who Lived* had a very specific influence. "There was a significant correspondence with the film *The Wicked Lady* [1945]. You can see that structurally in the story, starting off with a highway robbery and ending up at Tyburn. And thematically about a woman trapped in a life that she's really struggling to cope with. There's a real correspondence there between Margaret Lockwood's character and Me. That was clear to me from the off.

Derek and I were talking about discussions they'd had and he mentioned *The Wicked Lady*. I could see that as soon as I started reading the script."

Despite the melancholy nature of Ashildr's predicament, both of Ed's episodes have a generally lighter tone compared to some of the other episodes in the 2015 series. "You're given a lot of freedom, but you're also given some really clear directives," explains Ed. "This series was meant to be the time that the Doctor and Clara would look back on as the glory years,

their fondest memories. There was definitely a much darker tone in the previous series, that was one of the discussions we had."

Ed feels that a lot of this series' character came from Capaldi's portrayal of the Doctor. "If there was more of a playful tone I think part of that was Peter enjoying diving into being the Doctor and finding different attributes that he could play with. I think there was a sense of adventure in the Doctor finding out more about himself in this incarnation. I think there's a way in which that unfolded very naturally." **DWM**

TOPLESS TOILING

In 2014 Ed began work on the revival of period drama *Poldark*. "I set up the first season and directed the first four episodes," he says. "To create that world was

a fantastic experience. I would imagine it's going to run and run and I'd love to go back at some point." Ed directed episode three's now famous

scything scene featuring topless star Aidan Turner toiling in the fields.

"You couldn't wish for a better outcome from a moment. I was delighted really, it was publicity you couldn't buy. Okay, it's focused on a handsome man and his abs, but you never saw that picture without the word 'Poldark' accompanying it."

While recording the episode Ed was more concerned with practical considerations.

"The whole scene is about Demelza seeing this man through fresh eyes, and it was about her point of view. The challenge was to get her far enough away from him that he wouldn't see her, but close up enough to see him. The lucky thing was that in the ten days since I'd rec'd the scene the cow parsley had shot up, so she now had perfect cover. Fortune favours the brave!"



The Woman Who Lived

FEATURE BY **CHRIS BENTLEY**

Tracking alien technology, the Doctor is reunited with Ashildr. The immortal Viking girl is now living as a seventeenth-century aristocrat and masquerading as a notorious highwayman. But Ashildr harbours another secret – one that threatens all life on Earth...

Four of the Viking warriors in *The Girl Who Died* wore helmets with horns. “But Vikings never wore horned helmets!” complained outraged critics, delighted to have spotted an historical inaccuracy in a show about a face-changing alien jaunting through time and space in a police box.

Setting aside any number of reasons why those four blokes chose to disregard Norse sartorial norm, it’s worth bearing in mind that ancient history is mostly educated guesswork based on found artefacts. The horned helmets found in burial mounds *probably* weren’t used in battle, but to be *absolutely* certain we’d have to have been there at the time. And then, after living for a thousand years, we’d have to be able to remember...

Ashildr doesn’t. When the Doctor rediscovers her living in seventeenth-century London, she calls herself Lady Me and has long forgotten her Viking heritage. After eight centuries of immortality, she no longer remembers most of the things she’s done, the people she’s known, or even her own name. She’s been a medieval queen, fought at Agincourt and survived the Black Death. She keeps a library of journals as a memorial of her own life, periodically rereading them out of curiosity and tearing out the pages when painful memories return. “You

BBC One, 24 October 2015

Writer: Catherine Tregenna

Director: Ed Bazalgette

Guest cast: Maisie Williams (Me), Rufus Hound (Sam Swift), Gareth Berliner (Coachman), Elisabeth Hopper (Lucie Fanshawe), John Voce (Mr Fanshawe), Struan Rodger (Clayton), Gruffudd Glyn (Pikeman Lloyd Llewelyn), Reuben Johnson (Pikeman William Stout), Ariyon Bakare (Leandro)

Rating: 6.11m

Appreciation Index: 81



CLASSIC SCENE

In the library of Ashildr's house, the Doctor begins to realise the toll immortality has taken.

Doctor: "It can't have been easy, outliving the people you loved."

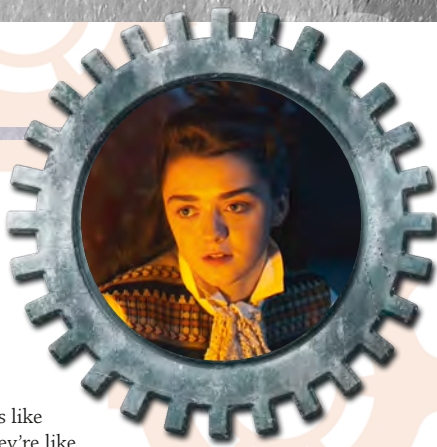
Ashildr: "According to my journals, hell."

Doctor: "I'm sorry."

Ashildr: "You'll have to remind me – what's sorrow like? It all just runs out, Doctor. I'm just what's left. In fact, I've done all I can here. I look up to the sky and wonder what it's like out there. Please take me with you. All these people here, they're like smoke. They blow away in a moment. You don't know what it's like."

Doctor: "I do know what it's like."

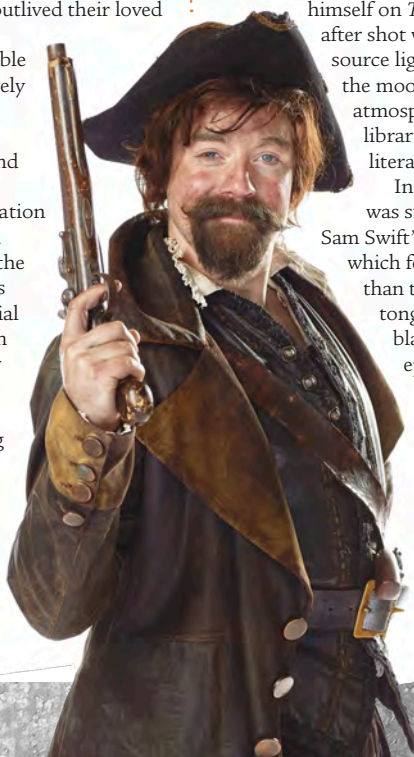
Ashildr: "Then however you fly, whatever ship you sail in, take me with you."



didn't save my life, Doctor," she accuses him. "You trapped me inside it."

Ashildr's journey was just beginning at the end of *The Girl Who Died*. *The Woman Who Lived* provided an intelligent, thought-provoking and bittersweet continuation, showcasing astounding performances by Peter Capaldi and Maisie Williams. Both actors delivered truthful and heart-breaking portrayals of characters who have repeatedly outlived their loved ones, two immortal souls at odds over how they deal with unbearable and unimaginable loss: one actively courting mortal companionship to remind him of life's value and beauty, the other jaded, selfish and emotionally withdrawn.

In juxtaposition to this exploration of the effects of immortality, and the ideological conflict between the Doctor and Ashildr, the episode's main plot about an extraterrestrial amulet and the threat of invasion by lion men from another reality was always going to seem a little superficial. It was thoroughly entertaining nonetheless, driving the episode to a satisfyingly explosive conclusion and ultimately furnishing Ashildr with redemption as she rediscovered her compassion. "You think you don't care," says the Doctor, "and then you fall off the wagon."



This was the last of four consecutive episodes visualised by director of photography Richard Stoddard, formerly a camera operator on the 2010 series and more recently a BAFTA Cymru winner for the BBC's Anglo-Welsh detective drama *Hinterland*. His lush photography and lighting on *Under the Lake*, *Before the Flood* and *The Girl Who Died* was a feast for the eyes, but he surpassed himself on *The Woman Who Lived*. Shot after shot was infused with ravishing source lighting effects, especially in the moonlit opening scenes and the atmospheric sequences in Ashildr's library. The series has quite literally never looked better.

In fact, the only sour note was struck by highwayman Sam Swift's smutty gallows humour, which felt even less appropriate than the Doctor's 'hammer and tongs' remark about the fecund blacksmith in the previous episode. One of Swift's gags does at least get full marks for historical accuracy: 'well-hung' has apparently been in common use as a euphemism since the early seventeenth century, so *Doctor Who* upholds its reputation as an educational resource for younger viewers after all. **DWM**

DATA FILE



● Although the date of the events in *The Girl Who Died* wasn't specified in that episode (or its script), Ashildr states in 1651 that she has been alive for 800 years, placing the Mire harvest of her Viking village some time in the mid-ninth century.

● The script specified that Ashildr's house was Hounslow Hall in Hounslow, West London. It was actually Llansannor Court in Llansannor village, Vale of Glamorgan, which also appeared as Lady Eddison's house in *The Unicorn and the Wasp* (2008).

● The location for Fanshawe's manor house was Tredegar House in Newport, previously seen as Farringham School for Boys in *Human Nature/The Family of Blood* (2007) and Joshua Naismith's mansion in *The End of Time* (2009-10).

● Ashildr fought in the Battle of Agincourt, which took place on St Crispin's Day, 25 October 1415. *The Woman Who Lived* was first broadcast on the eve of the battle's 600th anniversary.

● Every death is a fracture in reality. The alien amulet known as the Eyes of Hades levers that fracture open, creating a portal to another reality – and Delta Leonis, Leandro's home planet.



REVIEWS

► 'Out of all the adventures of series nine, *The Woman Who Lived* is the strongest second-part of any story so far. Although the first half was a hyped up let-down, this week definitely more than made up for it.' *Daily Express*

► 'Throughout both her episodes, Maisie Williams has been a delight to watch. Her scenes with Peter Capaldi crackled with a combination of tension and deep melancholy.' *Metro*

► 'Capaldi has been a great Doctor right from his first episode. Now, he excels. He has grown into the role utterly and completely.' *The Daily Telegraph*



Dee Time

Poster girl for the newest generation of *Doctor Who* enthusiasts is Christel Dee, the vivacious host of *Doctor Who: The Fan Show*.

INTERVIEW BY **EMILY COOK**



found *Doctor Who* totally by accident,” says Christel Dee. “I was flicking through channels one day in 2005 and I came across *The Empty Child* with Christopher Eccleston. I was 13 years old and it scared the living daylights out of me! I was hooked from that moment on.”

Like many other youngsters her age, *Doctor Who* completely captured Christel’s imagination. “An everyday setting being invaded by aliens, or the TARDIS just landing in your garden; it’s the absurd

people, whereas with Peter, you truly believe he’s an alien who’s lived for over 2000 years. I’m fascinated by his mannerisms and he’s had some wonderful dialogue. Plus he’s such a lovely person in real life and a huge fan. He’s a great ambassador for the show.”

As well as enjoying watching Peter Capaldi on screen, Christel also loves dressing up as the Twelfth Doctor. “I’ve done a few variations this year – the severe buttoned up white shirt, the white t-shirt/hoodie cosmic hobo look – complete with

“I love Peter Capaldi. You truly believe that he’s an alien who’s lived for over 2000 years. I’m fascinated by his mannerisms...”

meets the mundane. I used to imagine that stuff as a kid all the time, so *Doctor Who* was perfect. In *Doctor Who* you can literally go anywhere. There are so many different worlds and time periods, Doctors and companions. It never gets boring.

“I also love the character of the Doctor as an anarchist. He does his own thing and doesn’t follow the crowd. I really related to that – I’ve always done my own thing. He also shows us that you don’t just give up and let things happen – you stand up and fight for what’s right.”

Does Christel have a favourite Doctor? “I’d have to say the Tenth Doctor because that’s who the Doctor was when I really got into the show. I was 17 when he regenerated in *The End of Time* Part Two and I bawled my eyes out!” But the current Doctor is also impressing her. “I love Peter Capaldi. Week after week I just adore him more and more. I love how alien his incarnation of the Doctor is and the way he struggles socially. David [Tennant] and Matt [Smith]’s Doctors were really good with

guitar – and the black holey jumper. I really love the Twelfth Doctor’s costume and I’ve found a great Capaldi wig for it. The velvet coat is next on the list!”

Christel’s flair for cosplay was what inspired her to ➤



Opposite page: Synchronised pointing with Peter Capaldi and Christel Dee.

Top left: In the make-up chair at Millennium FX.

Top right: Off-duty, in retro 80s fashion. Photo © William Henry Scott.

Right: In costume as the Twelfth Doctor, with the man himself at London’s *Doctor Who* Festival.

FAN GIRL

We asked Christel Dee to tell us her *Doctor Who* highlights...

FAVOURITE COMPANION?

"My favourite companion from recent years is Donna [Catherine Tate]. She was funny and as ordinary as you can get. She wasn't interested in the Doctor romantically, which was refreshing after Rose [Billie Piper] and Martha [Freema Agyeman]. She just loved exploring time and space. She also grows up so much throughout her series, and her ending is so tragic. My favourite companion from the original run of episodes is Ace [Sophie Aldred]. She kicks ass, unlike some of the previous female companions who were doing lots of falling over, getting lost and screaming. I like to think that's what I'd be like as a companion – beating up Daleks and shouting 'Ace' and 'Wicked' all the time."

FAVOURITE MONSTER?

"My favourites are the Ood, because I just think they look really funny. They're quite cute when they're not busy being possessed."



FAVOURITE STORY?

"It's hard to pick a single favourite *Doctor Who* story because there are so many that I love. I'm still watching the older episodes, so my favourites change all the time. But if I had to pick, from the newer series I'd say *Midnight* [2008], because I think it's rather genius – it's nearly all filmed on one set and we never see the monster. It's just people talking to each other and the dialogue, performance and direction are superb. It's very tense and scary – not only because of the invisible monster but because of how the characters turn against each other when they're trapped. Human beings become the monsters in the end. From the original run of the series my favourite at the moment is *The Dalek Invasion of Earth* [1964] – I love Earth invasions and post-apocalyptic visions of the future. It's a 60s story but their vision is still so believable and very bleak."



"To be able to present for a living is one thing, but *Doctor Who* as well? I am constantly pinching myself to see if I'm dreaming."

start making videos for her first YouTube channel when she was still at school, back in 2007. "The videos are no longer public as they're quite embarrassing," she says. "Sometimes I get them out at parties."

Christel always loved making her own videos and wanted to be a presenter from a young age. "During my degree I set up a new YouTube channel, as I wanted a side project where I could practise editing, presenting and interviewing skills. Conventions were the perfect subject matter." She also produced and presented her own show – *That's Entertainment* – on her university's radio station and worked as technical staff at the London 2012 Olympic Games. After graduating from the University of Westminster with a film and television production degree in 2013, Christel worked as a runner at various production companies before becoming an assistant at Channel 4's independently run YouTube channel, #MASHED. Then, in 2014, she joined comedy troupe FiveWhoFans (SWF). "We make YouTube videos, podcasts and an original comedy *Doctor Who* audio series called *Aimless Wanderings*," she explains.

Christel was only 23 when she caught the attention of BBC Worldwide. "They were looking for someone to host a new fan show for *Doctor Who*," she

recalls. "They came across my FiveWhoFans videos and invited me to audition. It was for a combined role of both host and researcher, so my previous experience working in telly came in really handy."

Doctor Who: The Fan Show was launched by BBC Worldwide in May 2015, with Christel Dee at the helm. This YouTube web series is a weekly show which features official bonus and behind-the-scenes videos as well as fan discussion of *Doctor Who* episodes and news each week.

"I work on the show full time, and when I'm not in front of the camera I'm working as a researcher with my producer Chris Allen to come up with content for each episode. That includes conceptualising ideas, developing them, writing scripts for links and comedy sketches as well as finding contributors to be on the shows and selecting videos for the 'Who Tube' annotation attack."



Top left: Having fun with a bag of flour and a Sixth Doctor action figure.

Top right: Dressed as Ace, visiting a school entrance familiar from *Remembrance of the Daleks* (1988).

Right: With *Fan Show* guest Dan Starkey, the actor better known as Sontaran Commander Strax.



LIVE AT THE FESTIVAL

In November, Christel hosted a live edition of *The Fan Show* at the *Doctor Who* Festival. "I had the most incredible experience," she says. "There's nothing like meeting your audience up close. I was blown away by the number of people who approached me for autographs and photos across the weekend and told me how much they love *The Fan Show*. We spend so much time in the office and reading YouTube comments, it's hard to tell who's actually watching. The majority of fans I met at the Festival were kids, which was great to see. And when we did our live show on Sunday, equally most of the audience were kids. These guys don't necessarily comment on our videos or use social media but I think the weekend showed they are a huge part of our audience. The *Doctor Who* Festival really changed my perspective. When I'm presenting shows, I know exactly who I'm talking to now."

I also help to run the show's Twitter account and often get to make silly props and costumes too."

With its contemporary style of video blogging, *The Fan Show* is a perfect example of how new fans are expressing their affection for *Doctor Who*. "The lovely George Shankster films and edits our main show," explains Christel. "He's very talented and fast so he's the perfect guy for our quick turnaround. I film and edit the cosplay tutorials myself."

Christel's work keeps her very busy. "I'm not very good at switching off and don't sleep much either. I'm often up into the early hours editing videos. Can I have a Morpheus pod please?" she jokingly asks. "When I'm not working on *The Fan Show*, I'm usually working on projects with FiveWhoFans. I recently became a patron of The Honeypot Children's Charity so I'll be doing lots of things with them soon. With all that going on, I try my best to make time to hang out with family and friends too. My family don't really watch *Doctor Who* except for the odd Christmas episode but my friends are all mad *Doctor Who* fans."

Christel is also well known for her magnificent quiff, once described by Peter Capaldi as "the best hair on television". "A lot of people say it's very Tenth Doctor-ish but that's not intentional," she says. "I just really like this style. It really doesn't take long to do. I just blow dry it upwards and stick a bit of matt clay in it."

According to Chris Allen, Christel is "wilfully retro". "I love 80s synth pop and 90s dance music," she insists. "Pet Shop Boys are my heroes. I collect vinyl



Above left: Christel enjoyed celebrity status at London's *Doctor Who* Festival.

Above: Dressed as the Tenth Doctor, with a portrait of former showrunner Russell T Davies.

Below: On the sofa with *Fan Show* guest Peter Capaldi.

and VHS tapes and I love old TV shows too. I also love kids' TV and television idents. At university I wrote my dissertation on the CBBC Broom Cupboard."

Christel clearly considers herself extremely lucky to be doing what she does. "To be able to present for a living is one thing, but *Doctor Who* as well? I am constantly pinching myself to see if I'm dreaming. This has been the most incredible and life-changing year. If you'd told me in 2014 that this is what I'd be doing, I wouldn't have believed you. Both my hobbies and my work experience have contributed to where I am today. I work with such a wonderful team. I'm so lucky to be able to wake up in the morning knowing I'm going to work with them and on something relating to a show that has meant so much to me over the past ten years. I am constantly astounded and amazed by the whole thing." **DWM**

Subscribe to *Doctor Who*'s official YouTube channel to see the latest episodes of *The Fan Show*.



The Zygon Invasion

FEATURE BY **ALAN BARNES**

Twenty million Zygons live secretly among humankind, under a fragile peace brokered by the Doctor – but with Zygon youth becoming radicalised, can either species hold back the march to war?

It used to be so simple. In the end, UNIT blew the monsters up – as Brigadier Lethbridge-Stewart (Nicholas Courtney) did to the intelligent ‘Earth Reptiles’ in *Doctor Who* and the *Silurians* (1970), for example. The ‘Nightmare Scenario’ described in *The Zygon Invasion* is the possibility that the new generation at UNIT, as represented by the Brigadier’s daughter Kate, will revert to type when the human/Zygon ceasefire is threatened by a radical new Zygon brood.

That ceasefire was negotiated in *The Day of the Doctor* (2013), but we weren’t made privy to its terms. We might have imagined a Zygon withdrawal, perhaps with alien tech from UNIT’s Black Archive as a consolation prize, but it turns out that 20 million Zygons were permitted to hatch out, many of whom now constitute “a large percentage” of the Great British Public. On every occasion we’ve visited Clara from *The Time of the Doctor* (2013) on, chances are we’ve probably been watching Zygons in the background – shopping in the street scenes in *Deep Breath* (2014), rushing between classes at Coal Hill School, or taking selfies outside St Paul’s Cathedral in *Dark Water* (2014). We didn’t know it, but we were watching that ceasefire hold.

BBC One, 31 October 2015

Writer: Peter Harness

Director: Daniel Nettheim

Guest cast: Ingrid Oliver (Osgood), Jemma Redgrave (Kate Stewart), Rebecca Front (Colonel Walsh), Jaye Griffiths (Jac), Gretchen Egolf (Norlander), Todd Kramer (Hitchley), Karen Mann (Hitchley’s Mum), Nicholas Briggs (Voice of the Zygons)

Rating: 5.76m

Appreciation Index: 82



CLASSIC SCENE

Aboard his presidential plane, the Doctor questions the surviving Osgood – recently rescued from a Zygon training camp in Turmezistan.

Doctor: “Which one are you? Human or Zygon?”

Osgood: “I don’t answer that question.”

Doctor: “Why not?”

Osgood: “Because there isn’t a question to answer. I don’t accept it. My sister and I were the living embodiment of the peace we made. I will give all the lives that I have to protect it. You want to know who I am, Doctor? I am the peace. I am human and Zygon.”



We didn’t know, either, that when we saw Missy ‘pop’ UNIT science wonk Osgood in *Death in Heaven* (2014), we were watching the beginning of its end. Now, we learn that the Zygon who took Osgood’s form back in *The Day* had stayed that way – the better to maintain human/Zygon co-operation. (Did Missy know, we wonder? Her plan back then was to give the Doctor an army; plunging the Earth into a bloody inter-species conflict wouldn’t have interfered with that.) Now, we witness the surviving Osgood taking lilies to garland a black headstone marked simply ‘MY SISTER’ – a scene that gains an even greater poignancy if we recall how, when they first met, the Zygon Osgood had remarked on the “perfectly horrible memories” in the original’s mind: “So jealous of your pretty sister...” At that moment, neither could have imagined that they’d come to regard the other as a sibling; and no wonder whichever one was left behind went “pretty much mad with grief”.

Everything has consequences here. When monsters such as the Cybermen upgrade themselves between appearances it’s evolution, not revolution. In *The Zygon Invasion*, evolution is revolution: we learn how the younger, out-of-control Zygon

faction has honed new abilities at its training camp in Turmezistan – among them the capacity to “pluck loved ones from your memory and wear their faces”, as used to devastating effect against Colonel Walsh’s squad. They’re now able to emit an electrical ‘sting’, causing human and Zygon targets alike to be reduced to a sparking hairball. Most significantly, Zygons no longer need to keep the bodies of those they’ve copied alive – now, they need only keep the original alive (in hanging pods) if they still require information from their captive’s mind.

In that sense, *The Zygon Invasion* is far more than a mere sequel, or rehash. And in another, too. The original *Terror of the Zygons* (1975) showed the Loch Ness Monster trashing the then-nascent North Sea oil industry. With its references to ‘radicalisation’, a ‘hostage video’, symbolic flags, a drone strike against a sinister ‘training camp’, and with fanatical ideologue ‘Bonnie’ firing a rocket launcher in the direction of a jet plane, it’s clear that the terror of the Zygons this time round replicates a nightmare scenario of our very own. **DWM**

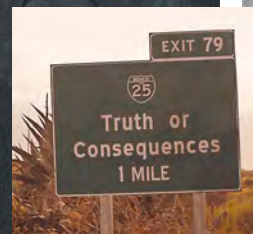


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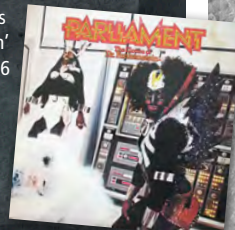


● Under ‘Operation Double’, High Command for the Zygon community on Earth was based at Drakeman Junior School in Dulwich; joint leaders ‘Jemima’ and ‘Claudette’ disguised themselves as pupils. The school’s boiler room housed the control polyp for all Zygons on Earth – a part-organic computer that even humanised Zygons (and Time Lords) could operate, using moistened hands to titivate its fronds.

● Clara duplicate ‘Bonnie’ lures Kate to Truth or Consequences – which is indeed a town in New Mexico (south of Albuquerque, due west of Roswell). They “renamed it after a TV show, for a bet or something,” she claims. Formerly Hot Springs, the current name was adopted on 31 March 1950 after Ralph Edwards, host of the CBS game show *Truth or Consequences*, promised to present an edition of the show from any town that renamed itself after the programme.



● The Doctor introduces himself as both ‘Dr Disco’ and ‘Dr Funkenstein’ – the latter being the title of a 1976 single by George Clinton’s group Parliament, taken from the album *The Clones of Dr Funkenstein*. The eponymous Funkenstein, we’re told, is “Swift lippin’, ego trippin’” and (get this) “body snatchin’”!



● *Amazing Grace*, as played by the Doctor in the TARDIS, is associated with the Zygons’ *modus operandi*, too; it features heavily in the 1978 remake of *Invasion of the Body Snatchers*, starring Donald Sutherland.

REVIEWS

► ‘The problem is “a radicalisation of the younger brood,” we’re told, but – as the Doctor hissed to Lethbridge-Stewart – “if you start bombing you’ll radicalise the lot!” I have the haunting feeling there was an analogy somewhere here, if we could only figure it out.’ *The Daily Telegraph*

► ‘With analogies to Islamic State, radicalisation and foreign policy strategy, tonight proved to be a serious discussion of the biggest news story in the world without once mentioning IS.’ *Daily Express*

► ‘It’s always been the job of sci-fi to hold a mirror up to society, but returning writer Peter Harness goes considerably further than *Doctor Who* has in recent years.’ *The Guardian*



Double Trouble

Following the apparent death of UNIT boffin Osgood at the end of the end of the 2014 series, actress Ingrid Oliver recently made a surprise return to *Doctor Who*. But is her character now all that she seems?

INTERVIEW BY **EMILY COOK**



W e're in the company of several other journalists as we join Ingrid Oliver at the *Doctor Who* Festival. "I like showing off!" she says, as she answers a question posed in German. Our TARDIS translation circuit is clearly on the blink, as all we manage to pick up from her response is "Ich liebe *Doctor Who*." The German journalist notes the bemused expressions

on our faces and begins to translate his question. Ingrid interrupts him. "Shall I tell it? I do speak English," she assures us. "He was just asking how it feels to be part of a programme like *Doctor Who*. It's amazing."

Ingrid Oliver's father is German and had never seen *Doctor Who* until 2013. "The 50th anniversary episode was shown round the world. I said, 'If you fancy watching your daughter in something, there's this quite big thing and it's going to be in cinemas.' I hadn't heard from him for a few days so I rang



Opposite page above: Osgood (Ingrid Oliver) and the Doctor (Peter Capaldi) under attack in *The Zygon Invasion*.

Opposite page below: Ingrid and her double, pictured during the recording of *The Zygon Invasion*.

Far left: Osgood is overwhelmed by the rebelling aliens in *The Zygon Invasion*.

Left: Being interviewed at London's *Doctor Who* Festival in November.

Below: Wearing the Doctor's sonic sunglasses in *The Zygon Invasion*.

him and he was like, 'Oh yeah, I went to see it but I left about halfway through because it was a bit loud'. And that was it. That was his reaction to it." What would he rather see her in? "A court of law as a barrister probably," she says, laughing. "I think in Germany, acting is akin to a less noble profession. But he is proud. Now that I'm working, I think he's thrilled."

Having already shared the screen with Matt Smith, David Tennant and John Hurt in *The Day of the Doctor*, Ingrid has most recently appeared alongside Peter Capaldi's Doctor in *The Zygon Invasion/The Zygon Inversion*. "How lucky am I? I got to work with four Doctors." Does she have a favourite? "No. Never. I actually don't. I really don't. Because I've loved all of them. Each time a new one comes along you go, 'Oh no, he's the Doctor'. And then the next one comes and you go,

wasn't even dialogue, it was a monologue. He had pages of words, which as an actor you would look at and go, 'That's terrifying'. But he just did it, in a completely different way each time, and we were all in bits, which wasn't appropriate for the scene."

Despite the fact that Missy vaporised Osgood in the 2014 finale *Death in Heaven*, Ingrid would love a rematch with Michelle Gomez. "I had such fun filming with her. She's quite extraordinary. Similar to Peter, no two takes are the same. She is quite intimidating. During that scene where she killed me... I mean, she is Missy, completely. Those massive eyes that stare at you... I was genuinely terrified. She's so good. I'd love another scene with her. But you see, Osgood's not really

hard. It's almost impossible actually. I think I've got really dry eyeballs."

In November Osgood returned in the Big Finish Productions' audio drama *UNIT: Extinction*. "I love Big Finish," she says. "When they asked me to come back and do Osgood, it was brilliant. I'd done a couple of small parts before but to get our own series with UNIT was great. You get the chance to explore it more because you've got hours of audio time. So I hugely enjoyed it." She grins and then adds, "Big Finish famously provide the best lunches, so that's a big bonus."

The reception Ingrid received at the *Doctor Who* Festival made it clear that Osgood has become a fan-favourite. "What I love is when you see really small children or men dressed as Osgood. It's a massive compliment. It means people can empathise with the character you're playing." We suggest that if she wandered around the Festival dressed as Osgood there's a chance she wouldn't be noticed among all the people cosplaying the character. "It's funny, I feel like she's a Gremlin," she says. "If you pour water on her at midnight, she keeps multiplying. Lots of Osgoods everywhere. Maybe that's a storyline for the future..."

Throughout *The Zygon Invasion/The Zygon Inversion*, the Doctor repeatedly asks Osgood if she's human or a Zygon. "Right now, as Ingrid Oliver, it's debatable," she jokes. "If you're asking if Osgood is human or Zygon then the point is that she's a hybrid."

"It's Osgood," she says, smiling enigmatically. "And we're going to leave it at that." **DWM**

"What I love is when you see really small children or men dressed as Osgood. It's a massive compliment."

'Oh no, he's the Doctor'. Then you look back on them and they're all brilliant, in different ways. That's a truthful answer, not just a diplomatic one."

A self-confessed fan, Ingrid has taken selfies with Peter Capaldi and asked the *Day of the Doctor* cast to autograph her script. "We all lined up our scripts and we all signed each other's," she remembers. "So I've got an amazing leather-bound script with everyone's signatures on."

Ingrid is full of praise for her current Doctor. "Peter's incredible. There's nothing that man can't do. Physically, his face is just extraordinary. It's such a strong face, and he's got amazing, expressive eyebrows. There's a Shakespearian gravitas in his voice, too. And his acting... Did you see the last episode [*The Zygon Inversion*]? Honestly, on that day we were all pretty much crying. He was so good. It

a revenge person. So I don't think it would be for revenge purposes."

Are there any other monsters she'd like to come face-to-face with? "I'd love to meet the Daleks at some point. That would be a 'pinch me' moment. And I love the Weeping Angels. I find them psychologically terrifying. You have to not blink, that's the thing isn't it? I blink a lot. I think Michael Caine said, 'The key to good acting is not blinking'. I've tried that and it's really



The Zygon Inversion

FEATURE BY **ALAN BARNES**

UNIT has been neutralised. Kate Stewart has been killed. Clara has been duplicated. The rebel Zygon faction has won. Any questions? How about: what do the monsters actually want?

It used to be so simple. In the end, UNIT blew the monsters up. *The Zygon Inversion*, then, is obliged to defeat expectations – beginning where we left off in *The Zygon Invasion*, with no UNIT left.

“Any questions?” the Doctor asks Osgood, the sight of his union flag parachute (as previously issued to James Bond in 1977’s *The Spy Who Loved Me*) providing all the explanation we need to account for their surviving Bonnie’s rocket. The question itself is the answer, as will be the case throughout the whole of this episode. According to the editor’s brief, the episode summaries in this DWM Special Edition are supposed to answer the seemingly simple question: ‘What have we learned?’ In the case of *The Zygon Inversion*, that’s not so simple at all...

Take Sullivan’s Gas, one of the nasty surprises we’re told has been secreted inside one of the two ‘Osgood Boxes’ placed inside UNIT’s Black Archive – one for Kate Stewart (yes, she survived); the other for Bonnie, aka ‘Zygella’. According to Kate Stewart, the gas, properly ‘Z-67’, was developed in the aftermath of an attempted Zygon invasion in the 1970s, or maybe 1980s (depending, we presume, on the dating protocol described in *The Day of the*

BBC One, 7 November 2015

Writers: Peter Harness and Steven Moffat

Director: Daniel Nettheim

Guest cast: Ingrid Oliver (Osgood), Jemma Redgrave (Kate Stewart), Nicholas Asbury (Etoine), Nicholas Briggs (Voice of the Zygons)

Rating: 6.03m

Appreciation Index: 84



CLASSIC SCENE

In UNIT's *Black Archive*, the Doctor presents Zygon rebel 'Bonnie' with a one-in-two chance of victory, by pressing one of two buttons in her 'Osgood box'.

DOCTOR: "What is it that you actually want?"

BONNIE: "War."

DOCTOR: "Ah. Ah, right. And when this war is over, when you have a homeland free from humans, what do you think it's going to be like? Do you know? Have you thought about it? Have you given it any consideration? Because you're very close to getting what you want. What's it going to be like? Paint me a picture. Are you going to live in houses? Do you want people to go to work? Will there be holidays? Oh! Will there be music? Do you think people will be allowed to play violins? Who's going to make the violins? Well? Oh, you don't actually know, do you? Because, like every other tantrumming child in history, Bonnie, you don't actually know what you want."



Doctor). It's a nerve gas that causes a chain reaction in the atmosphere, unraveling Zygon DNA: "Basically turns them inside out." In *The Zygon Invasion*, we learned that the person responsible was a member of UNIT staff – a naval surgeon who worked on captured Zygons at Porton Down (a Ministry of Defence facility near Salisbury, originally established during the First World War as a chemical weapons lab). That surgeon can only be the Fourth Doctor's one-time companion Harry Sullivan – who was himself duplicated in *Terror of the Zygons* (1975). But can we really believe that bumbling Harry really became an inventor of biological weapons – a vivisector of aliens, even? In the *Sarah Jane Adventures* story *Death of the Doctor* (2010), Harry's former friend Sarah recalled how he'd later done "such good work with vaccines", saving "thousands of lives." There's no evidence, however, that Sullivan's Gas ever actually existed; Kate simply believes that it was taken – "The formula, the lot" – by the Doctor. Could it be that the Doctor and Harry concocted the idea of the gas, its credibility bolstered by Harry's later credentials, some time after the Loch Ness affair – but that in reality, Sullivan's Gas was never more than Scotch mist?

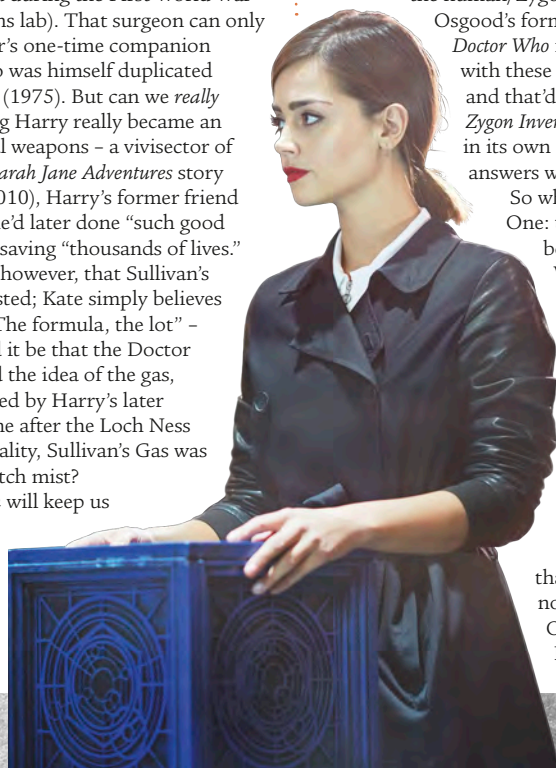
The Zygon Inversion will keep us guessing. Yes, we'll learn that there was no gas in the box given to Kate; nor would the other of its two

buttons have detonated the nuclear warhead under the Black Archive. But was it ever real? We can't know – because, as the Doctor explicitly indicates, keeping the secret is keeping the peace. We can't ever know, either, if the Osgood killed in *Death in Heaven* was human or Zygon, because if that were the case, then two Zygons would now be keeping the human/Zygon peace in Petronella Osgood's form. One suspects that *Doctor Who* fans could be wrestling with these questions forevermore – and that'd be perfect, because *The Zygon Inversion* makes us complicit in its own resolution: there are no answers without war.

So what have we learned?

One: the very existence of the boxes tells us that the War Doctor's hesitation over detonating the Moment in *The Day of the Doctor* will continue to be a pivotal incident in the Doctor's personal development.

And two: that the question is sometimes the answer. But we should have known that already. Because he's not really 'Basil', is he? Or John Disco. He's Doctor Who. **DWM**



DATA FILE



● "Harry Sullivan is an imbecile!" exclaimed the Doctor in *Revenge of the Cybermen* (1975) – hence his reference here to the 'Imbecile's Gas'. Interestingly, no Zygons were seen to have been taken prisoner at the end of *Terror of the Zygons* (1975) – in fact, the majority were seen to be blown up after the Doctor set off their spaceship's self-destruct. So where did the Zygons that Harry is said to have experimented on come from?

● Kate Stewart gave the Zygon in Norlander's form "Five rounds rapid" – just as her father once ordered up for the living statue Bok in *The Dæmons* (1971).

● The Black Archive contains evidence of a past confrontation between UNIT and the Mire (*The Girl Who Died*).

● Opportunity knocks for the Doctor when he gives Kate his impersonation of oleaginous 1960s and 70s light entertainment host Hughie Greene – "and I mean that most sincerely."

● TARDIS stands for 'Totally And Radically Driving In Space'. And if you believe that, you'll believe that the Doctor's first name is Basil.



REVIEWS

► 'Doctor Who has just blasted a 45-minute lesson in tolerance, the state of the world, war and the futility of conflict straight into people's living rooms while *The X Factor* was on the other side.' *Den of Geek*

► '... the use of the Osgood boxes... is a typically elegant Doctor-style resolution. They are no more than empty vessels that allow him to channel his preferred weapon: the power of words.' *Metro*

► 'This Doctor has never been written better, Capaldi has never channelled Tom Baker more, that sequence is cemented instantly as the 'Capaldi moment' in clip shows for the rest of time.' *The Guardian*



We're not at all familiar with this type of reconstruction, but it soon becomes clear that the picture hasn't in fact frozen...

TAKING THE PLUNGE

The long-awaited DVD of *The Underwater Menace* was finally released in October. In November, four fans who are unfamiliar with black-and-white *Doctor Who* decided to find out what they'd been missing...

FEATURE BY EMILY COOK

I discovered *Doctor Who* in 2005, when Christopher Eccleston was the star. I've been a dedicated fan of the series ever since, and the release of *The Underwater Menace* has given me the perfect opportunity to explore some of the older, black-and-white episodes. I got together with some friends and fellow *Doctor Who* fans – Alex, Ella and Tom – to watch this Second Doctor adventure. For us, this represents brand new *Who*: a new Doctor, new companions, a new villain and a new story. We met up eagerly anticipating what *The Underwater Menace* had in store...

When *Doctor Who* returned to television in 2005, I was 11 years old. Alex was seven, Ella was nine and Tom 15. "My parents watched *Doctor Who* when they were kids

and really liked it, which is why they sat me down to watch *Rose*," says Ella of the first episode in the resurrected series. "Before long I liked *Doctor Who* more than they did!"

Tom is similarly enthusiastic. "Daleking, regenerating. Lots of shocks and twists. It was great!" he says. Alex is particularly complimentary about the Ninth Doctor. "Christopher Eccleston was brilliant," he says. Ella agrees: "He was *my* Doctor." There is a debate over who was the best of the recent Doctors. "Matt Smith. Hands down. He's definitely my favourite of the new Doctors," says Alex. For Tom, it's David Tennant. "He kept it going and was on during my teen years." I admit to also being a bit of a Tennant girl myself. "It took me a long time to realise that David Tennant was the same Doctor, though," admits Ella.

So, what about Patrick Troughton? What do we make of his Doctor from long ago? Is he recognisably the same Time



Lord as the Ninth, Tenth, Eleventh and Twelfth incarnations with whom we're so familiar? Tom and Alex put down their toy sonic screwdrivers and we tuck into a feast of Jelly Babies and Jammie Dodgers. On the screen in front of us, *The Underwater Menace* begins...

"The credits aren't working!" exclaims Tom. Of course, Episode 1 of this story is still missing from the archive, so the DVD features a sequence of telesnaps and the synchronised soundtrack. We're not at all familiar with this type of reconstruction, but it soon becomes clear that the picture hasn't in fact frozen. It's really hard to follow the plot, as we can hear what's going on but the telesnaps ➤

Above: BBC Worldwide's range of archive *Doctor Who* DVDs belatedly received a new entry with the release of *The Underwater Menace*.

Left: Ella Haines, Alex Forrest, Tom Holland and Emily Cook prepare for some undersea exploration.

Opposite page: The Fish People of Atlantis. How would those costumes have looked in colour?

TAKING THE PLUNGE



Above from left: Patrick Troughton's impish Doctor finding his feet in Episode 2, playing the recorder in Episode 2 and wearing a disguise in Episode 3. Far right: Jamie (Frazer Hines), Ben (Michael Craze) and Polly (Anneke Wills) in Episode 1.

Below left: An original sketch by the serial's costume designer Sandra Reid.

Below centre: Ramo (Tom Watson) and his admirable headdress in Episode 2.

Below right: Considerable ingenuity went into the Fish People's costumes.

aren't changing fast enough ("Single shots don't explain a thing," says Tom, getting a bit frustrated). The Doctor's companion Polly (Anneke Wills) screams, but we don't know what's happening to her. "They really need to update the picture," says Ella. Another problem: some of the images aren't very clear at all. "Is that the Doctor bending over, or is it a rock?" asks Tom. We decide we can't tell. There are further rumblings of discontent as Episode 1 ends and no outro credits appear on the screen. After a moment's silence, Tom is the first to comment on what we've just witnessed. "I really like *Doctor Who* but that was naff." "It felt like *Doctor Who* to me, but that's probably just because I know it is," says Alex. It would be fair to say that by the end of Episode 1 we're far from impressed. But we persevere...

Episode 2 begins and there is a cheer for the opening titles and movement on screen. "Maybe we can work out the plot now," Ella says hopefully. As the story progresses we come to realise just how much we all really like Troughton's Doctor. He's very entertaining and we can't help but notice similarities between him and Matt Smith.

"He's wearing a silly hat. And a bow tie," Alex observes. "And his hand movements are very Matt Smith too." Tom aptly describes him as a "cosmic clown". We continue to notice the parallels as we identify how the most recent Doctors have been influenced by Troughton's portrayal. We can't help but notice Patrick Troughton's trousers " - they're like Peter Capaldi's!" exclaims Ella. There is much chuckling as the Doctor plays a tune on his recorder. "Capaldi's guitar is a lot cooler," says Alex. And when the Doctor disguises himself with a headscarf and shades, there are the inevitable comparisons with the current incarnation's sonic sunglasses.

Ultimately, and most importantly, we all agree that Troughton is a convincing Doctor. In fact, he's really good. Alex notes that "he sounds very Doctorish and is clearly the cleverest person in the room." Ella adds: "He's talking his way out of things, just like the Doctor does today." This leads to conflicting comments on the quality of the scriptwriting (although everyone cringes when a set of plastic gills are described as "breath-taking").

On the subject of gills, we decide that one of the Fish People in Atlantis (Catherine Howe) looks like Jenna Coleman and wonder whether she's a version of Clara who saves

the Doctor in this story. We later mishear the character's name 'Ara' as 'Clara', which adds to our suspicions.

Talk soon turns to the companions. Ella and I are a bit annoyed that Polly has to stay put while the men go exploring. "It's the 1960s so they could get away with that back then," Alex points out. Ella says that's no excuse. "Yeah, but still, she's not really done much. She's just a damsel in distress who needs three men to save her. The female companions are more gutsy in the modern series. With Rose and Mickey and Amy and Rory, it's the guys who are wimps!" Alex and Tom approve of the Doctor's male companions and appreciate that Ben (Michael Craze) is "a bit of a lad". Overall, we're impressed with the array of companions the Second Doctor has acquired. "It's much better when the Doctor travels with more than one person," says Alex. "Like Amy and Rory - that worked really well." We also like the fact that they're not just characters from modern-day London, noting the presence of eighteenth-century Scotsman Jamie McCrimmon (Frazer Hines).

As Episode 3 begins, we notice a significant lack of background music. "I kind of appreciate it," Ella decides. "It

LYCRA WETSUITS AND FLIP-FLOPS



The costumes in *The Underwater Menace* suggest to us that *Doctor Who* was possibly under-budgeted in the 1960s. Thous (Noel Johnson) looks like he's wearing part of a kid's gladiator costume, and at one point Ella asks, "Is that part of a hubcap on his head?" Alex is similarly dubious. "Some of the costumes seem a bit fake," he says. "But look at that headdress," Tom interjects, pointing at Ramo (Tom Watson). "It's a masterpiece!" The Fish People's shiny costumes are also impressive and would probably look stunning in colour. We're impressed by the creativity and resourcefulness that went into the costumes, and especially admire the huge shells which are decoratively attached to some of the garments.





There have always been great villains in *Doctor Who* and the insane Zaroff is no exception.

works." Tom agrees: "It makes you focus on what's being said. The programme relies more on the acting. It's atmospheric." Alex feels the modern series relies on music a lot. "Imagine that scene where the Doctor and Rose are separated in *Doomsday* without music. It wouldn't be nearly as sad," he points out.

Being so used to the incredible special effects in modern *Doctor Who*, we can't help but laugh at the sets and some of the props. "Cardboard is terrifying when it's being pointed at you," observes a cynical Tom. "Don't lean on the polystyrene rocks!" We're aware that vintage *Doctor Who* has a bit of a reputation for wobbly sets, so the moving walls don't bother us too much. In fact, we're almost pleased to see the black-and-white episodes living up to their reputation.

There's some outlandish characterisation in *The Underwater Menace* and this doesn't go unnoticed. "Mad scientist. Not English. And he's got a moustache. He must be evil," Tom deducts. Of course, this is Professor Zaroff (Joseph Fürst). We think he's totally bonkers and we love him. The picture is hardly high definition, but we still notice an evil glint in his eye. There have always been great villains in *Doctor Who* and the insane Zaroff is no exception.

We're genuinely impressed by the "Nuffin' in zee verld can stop me now!" cliffhanger at the end of Episode 3, but shortly afterwards disappointment sets in as we remember that the final part of the story will be another telesnap reconstruction. "I hope Professor Zaroff has a graphic end which we can appreciate in stills," says Tom sarcastically. "If it's disappointing we could act it out instead," suggests Ella. We decide not to embarrass ourselves. Instead we talk about how *Doctor Who* doesn't do for four-parters any more. "I don't even like two-parters," says Ella. "I prefer snappy individual episodes." Tom replies, "But you run out of story ideas with one-parters." "You can't run out of story ideas in *Doctor Who*. You've got a whole universe to work with," says Alex. He could have a point.

So, what did we make of *The Underwater Menace*? It's difficult to judge Episodes 1 and 4 because the telesnap reconstructions are so difficult to follow. We were, however, genuinely impressed with the overall story. The script was fun, Professor Zaroff was gloriously insane and the companions were superb. What of the Doctor himself? Well, we unanimously love



Patrick Troughton and were fascinated to see the ways in which he influenced Matt Smith's Doctor in particular. Being familiar with the concept of regeneration, we're used to the Doctor looking different. Therefore we can believe that this man is undoubtedly the same Time Lord we know and love.

So is *The Underwater Menace* a deep-sea disaster or a menacing masterpiece? Our verdict is in... It wasn't terribly menacing (we spent more time laughing than we did behind the sofa), but it certainly wasn't a disaster. Yes, the story is significantly slower in pace than the episodes we're used to watching. The music is plonky, the sets wobble and Zaroff is way over the top. But it has a strange and undeniable charm. For this reason, all four of us conclude that it's a unique *Doctor Who* experience, and a trip back in time that was well worth taking. **DWM**

Top: The insane Professor Zaroff (Joseph Fürst) barks at Thous (Noel Johnson), the King of Atlantis, in Episode 3.

Above: The Doctor and his friends are reunited in Episode 4.

Novel ideas

BBC Books' authors have recently taken the Doctor from the streets of Paris in 1979 to a confrontation with an ancient, invisible enemy...

FEATURE BY **ROBERT FAIRCLOUGH**



he *Doctor Who* novels published in 2015 comprised an adaptation of a classic 1970s television serial, an original Fourth Doctor story and a series of linked adventures for the

Twelfth Doctor and Clara.

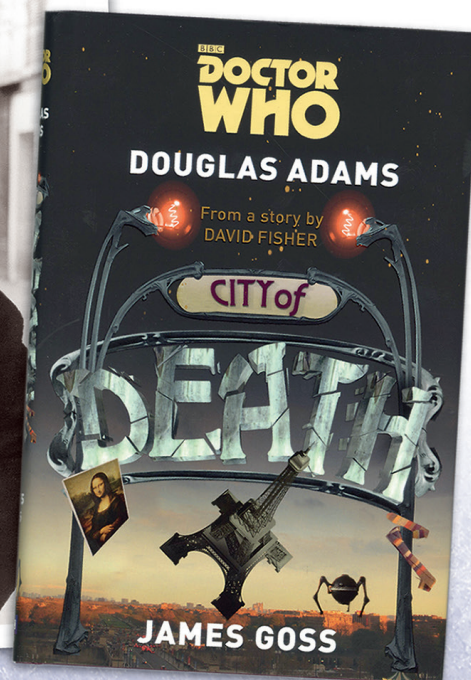
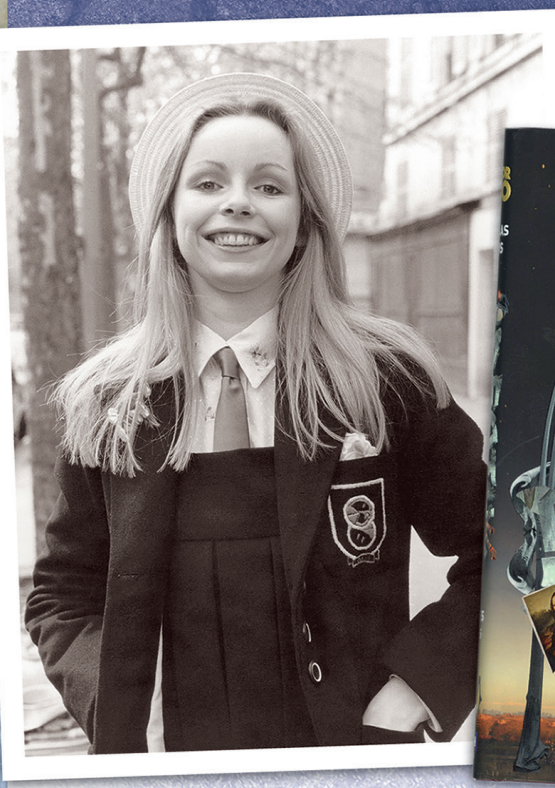
City of Death was the first book to be published, in May 2015. Based on a 1979 story written in part by the show's then-script editor Douglas Adams, this novel was a long time coming. Shortly after this script was written, Adams found international fame through his book and radio series *The Hitchhiker's Guide to the Galaxy*. As a consequence, *City of Death* was conspicuous by its absence from Target Books' otherwise extensive library of *Doctor Who* novelisations. In 2012, events took a positive turn when Gareth Roberts adapted *Shada*, one of Adams' other *Doctor Who* stories, to considerable acclaim.

When Roberts dropped out of writing *City of Death*, the commission was given to James Goss, an experienced *Doctor Who* fiction writer who has a unique history with Adams. "When I was 17, a friend and I adapted Douglas' first *Dirk Gently* book as a school play," he says. "We did it at university a couple of times, and Douglas rather marvellously came to see it a lot. I've an abiding memory of this giant man in a tiny theatre seat taking great pleasure in laughing at his own jokes."

Most of *City of Death* is set in Paris. As James didn't know the French capital well, he chose to research it first-hand. "Luckily, a friend had lived there for a year. He took me around on a whistle-stop weekend tour, armed with the rehearsal script, a DVD and an amazing ability to say, 'This is where the château exterior was filmed, but if we go two streets down, you can see what the inside would be like.' It was great, giddy fun."

In Goss' adaptation, the back stories of all the characters have been considerably expanded with an insight into their thoughts and history, as well as the addition of extra scenes. "Chapter One, with all the

Above: Lalla Ward (as Romana) and Tom Baker (as the Doctor), on location in Paris to film *City of Death* in May 1979. The story was finally novelised in 2015.



new stuff, was my attempt at a fond tribute to *The Da Vinci Code*, cramming in all these disparate characters, getting them into place, making it more and more stupidly elaborate, and then pulling back the curtain and saying, 'And now we can have *City of Death*.' I also had great fun giving Romana a night out on the tiles."

Douglas Adams' influence can also be detected in July's publication, *The Drosten's Curse* by AL (Alison) Kennedy. This is another book featuring Tom Baker's Doctor. Kennedy is an established novelist, playwright and stand-up comedian who is new to *Doctor Who* fiction. "There was an awareness that older readers would

"I had great fun giving Romana a night out on the tiles." James Goss

probably pick up a book because it was by me, and that younger readers would pick it up because it was about the Doctor," says Alison. "So it would have to please both audiences."

"I wanted to write the kind of adventure I would have enjoyed during Tom Baker's era," she continues. "I think the 'ancient threat' stuff runs through so much sci-fi it had to be there; I always liked the horror of something subterranean awaking and

kicking about. But I always liked the humour too and the use of that humour to cover cleverness on the Doctor's part. Watching as an adult, some of Baker's loveliest, nuanced acting is where he's being funny about serious things. And I did want the novel to be funny. I wasn't aiming for PG Wodehouse, but I did read vast amounts of Douglas Adams and tried a kind of tribute to his style - he was the perfect *Who* writer." ►

Above left: Author James Goss.

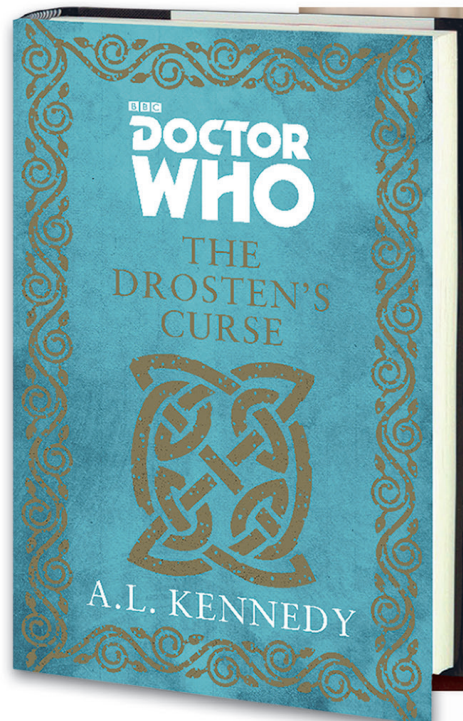
Above centre: Romana (Lalla Ward) in *City of Death* (1979).

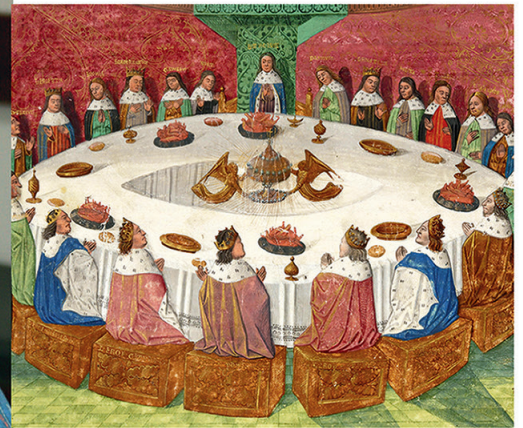
Above right: Goss' *City of Death* novelisation was published in May 2015.

Below left: *The Drosten's Curse* was published in July.

Below centre: Author AL Kennedy.

Below right: Tom Baker's Doctor, "being funny about serious things" in *The Robots of Death* (1977).





but left the rest to us," he says. "The books were supposed to be stand-alone adventures as well, able to be read in any order or without the need to read the others."

"There were a couple of things I had in my mind," says Una of her book, which is set in the quasi-medieval city state of Varuz. "The story of the Fisher King – a dying knight who's living in a wasteland where there's no hope and no

Above left: *Royal Blood* was the first book in *The Glamour Chronicles* trilogy.

Above centre: Author Una McCormack. Photo © Marcus Hearn.

Above right: A medieval illustration showing the Knights of the Round Table, with the Holy Grail in the centre.

Below left: Bernice 'Benny' Summerfield was introduced in Paul Cornell's 1992 novel *Love and War*.

Below right: An illustration of Benny by Adrian Salmon.

In September, this year's trio of Twelfth Doctor novels was published under the umbrella title *The Glamour Chronicles*.

All three stories revolve around an alien force that can trigger obsessive devotion in anyone who comes into contact with it. "We were approached with the idea of the Glamour," says Una McCormack, the *New York Times* bestselling author whose *Royal Blood* became the first book.

"I was offered a slot with the idea that the books would follow a past/present/future breakdown." Gary Russell, a veteran of the *Doctor Who* novels range, wrote the second book, *Big Bang Generation*.

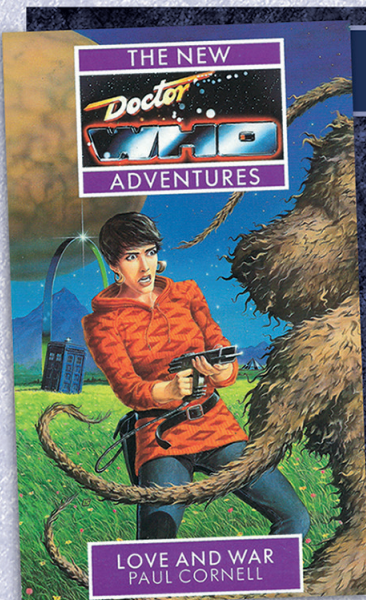
"Justin Richards [BBC Books' *Doctor Who* consultant] said, 'Here's what the other two are doing, use the Glamour as much

"I was offered a slot with the idea that the books would follow a past/present/future breakdown." Una McCormack

or as little as you like.' It sort of fitted into the story I already wanted to tell about an artefact that needed stealing, so making it the Glamour was easy. I was also keen to ensure it wasn't the same as the Glamour from [my 2010 book] *The Glamour Chase*."

Trevor Baxendale, another seasoned *Doctor Who* novelist, wrote the concluding novel *Deep Time*. "Justin gave us a brief overview of how the Glamour operated,

future – and the idea that the Glamour Knights had been chasing something before it was known as the Holy Grail, plus the myths which had grown up around it. There's possibly a tiny bit of *Highlander* in there, with these figures that live through time and we can't remember their source any more. I wanted to give it the feel that they'd been on this quest for a very, very long time."



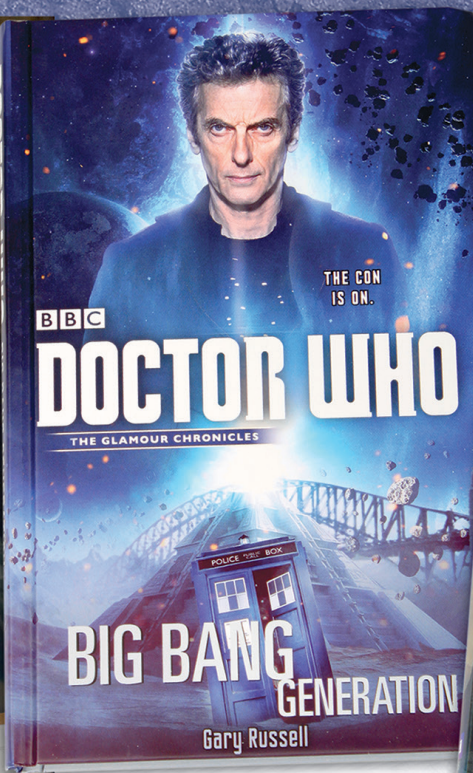
THE RETURN OF BENNY

Originally created by Paul Cornell as a companion for the Virgin *New Adventures* books, Bernice 'Benny' Summerfield is accompanied in *Big Bang Generation* by her werewolf son Peter and friends Ruth and Jack (aka Legs), the latter an alien lawyer from the Big Finish audio plays. "The idea to use Benny came from Steven Moffat," says Gary Russell. "I had asked to use River Song. He said no and suggested Benny. As soon as he said that, the story changed immeasurably and became better than I had intended, because suddenly there was a supporting cast and another archaeologist, one that I love with a passion. And I could hear the whole 'I'm an archaeologist, but probably not the one you were expecting' line in my head instantly.

"I immediately asked Paul Cornell, who said yes. Then I made sure Scott Handcock was happy for me to use his character Jack and Jac Rayner was happy for me to use Peter. Once they said yes, I ran the whole thing by the Big Finish guys and off we went.

"I would love to do another one with this gang: Doc, Da Trowel, Legs etc. I haven't had this much sheer fun writing a *Who* novel since my very first, back in 1994."

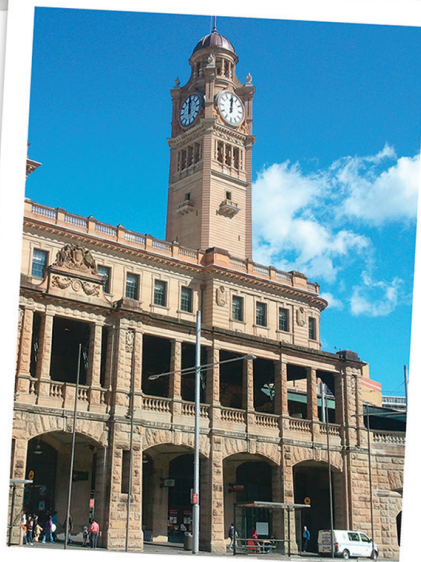




Russell's *Big Bang Generation* sees the BBC Books debut of archaeologist Bernice 'Benny' Summerfield, a character familiar from the extended *Doctor Who* universe. The setting of present-day Australia was an incentive offered by Richards, as Russell currently lives there. "This is an amazing country, its heritage is unique and, for the most part, respected," says Gary. "I wanted to dip my toe into that. Then there's Sydney, a glorious modern city that I still get a thrill from just breathing in as I emerge from the Central or Town Hall stations. Everything in the book is real, although a lot of names have been changed to protect the innocent and get Duran Duran references in!"

The third *Glamour Chronicle* fulfills Richards' brief of being set in the future, as the Doctor and Clara join an expedition investigating a legendary alien race that travelled the universe using a system of wormholes. A complete contrast to the other two novels, Baxendale's is full of authentic-sounding science. "Authentic-sounding' is the right way to describe it," he says. "I'm not an avid reader of science-fiction. I'm much more comfortable with the *Flash Gordon/Doctor Who/Star Wars* end of the genre... but I deliberately tried to bring some 'real' science into *Deep Time* as a bit of a challenge. I did a bit of research into current wormhole theory and space travel in general. There's obviously a lot of made-up stuff in the book too, but it's nice to mix it in with the real science, because it disguises it a bit and makes the Doctor look much cleverer and more knowledgeable.

"But at the end of the day it's *Doctor Who*," he says, "where hard scientific fact has never been a high priority. The story is the thing, and I would never let astrophysics get in the way of the adventure!" **DWM**



Above left:
Author Gary Russell.
Photo © Alex Mallinson.

Above centre:
Big Bang Generation was published in September.

Above right: The trilogy came to a conclusion with *Deep Time*.

Far left:
Sydney's Central Station.

Left:
Author Trevor Baxendale.
Photo © Connie Baxendale.

Below:
David Whitaker's seminal novelisation *Doctor Who and the Daleks*.

LOOK AND LEARN

This year's authors are all enthusiastic about the idea that their *Doctor Who* books will help encourage a love of reading in children. Gary says, "It's why I fell in love with working on *The Sarah Jane Adventures* and *Wizards vs Aliens* and why I'm doing kids' TV in Australia. Anything that you can do to engage with children, to find a way to get them to read a book or a comic, is a big plus for me."

"These books have a fantastic heritage stretching right back to David Whitaker's *Doctor Who and the Daleks*," says Trevor, citing the very first *Doctor Who* novelisation. "Now,

more than ever, it's important to get kids reading. It's a privilege to write books that will be read by children, because what they read can be influential on so many levels."

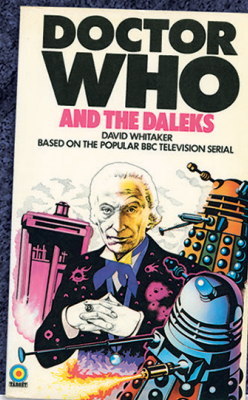
"The great pleasure in doing these books at the moment is that they're being pitched to a younger audience," adds Una. "My greatest thrill is when I hear from friends that their daughters are reading

them. Girls of 11 and 12 thinking that *Doctor Who* is for them is a great thing for me."

Alison observes, "The thing about *Doctor Who* material is that it does what good sci-fi does and also gets

you into freeing your imagination; questioning authority, thinking outside the box, having an idea of somebody out there who cares about you, who's the craziest uncle ever."

"I'm delighted at the idea that children read my books," says James. "I'm hopeless at talking to them, so it's nice that a book gets to do that for me!"



Sleep No More

FEATURE BY **CHRIS BENTLEY**

On Le Verrier Station in Neptune orbit, the Doctor and Clara find that experimental sleep pods have unleashed deadly Sandmen. The predatory creatures kill the crew and pick off the members of a rescue team one by one...

The only standalone episode of the 2015 series is unique in *Doctor Who*'s 52-year history. It's the only time an episode of *Doctor Who* has been broadcast

without the usual title sequence or theme music, with the episode title and writer credit only captioned as part of the end titles, and the only time a story has been entirely presented in 'found footage' format – the pseudo-documentary style that came to prominence with *The Blair Witch Project* (1999).

As such, *Sleep No More* offered an exciting, if disconcerting, variation of the base-under-siege story, pitching viewers headlong into the action as events unfold through the eyes of the characters. Images were blurred and distorted, viewpoints changed rapidly, characters spoke directly to camera, and there were periodic interruptions by an unreliable narrator. But close attention and persistence were ultimately rewarded with a chilling final twist as Professor Gagan Rassmussen finished assembling his recording, intent on transmitting it to the whole solar system before the station burned up in Neptune's atmosphere.

The found-footage style was always going to be divisive, but the episode put an ingenious spin on it, making the existence and origin of the audiovisual material part of the mystery and integral to the plot. As viewers, we've become so inured to this kind of footage that we don't even question where it's come from, until the Doctor points out that there are no cameras on the orbiting lab station where he and Clara are being hunted by hyper-evolved sleep dust.

BBC One, 14 November 2015

Writer: Mark Gatiss

Director: Justin Molotnikov

Guest cast: Reece Shearsmith (Rassmussen), Elaine Tan (Nagata), Neet Mohan (Chopra), Bethany Black (474), Paul Courtenay Hyu (Deep-Ando), Paul Davis (King Sandman), Tom Wilton, Matthew Doman (Sandmen), Zina Badran (Morpheus Presenter), Natasha Patel, Elizabeth Chong, Nikkita Chadha, Gracie Lai (Hologram Singers)

Rating: 5.61m

Appreciation Index: 78



CLASSIC SCENE

Trapped with Clara and Nagata in the Le Verrier Station storage room, the Doctor starts quoting Shakespeare – ‘Macbeth shall sleep no more.’

Doctor: “Shakespeare, he really knew his stuff. They all did. The ancients, the poets. All those sad songs, all those lullabies. Sleep is essential to every sentient being in the universe. But to humans – greedy, filthy, stupid humans – it’s an inconvenience to be bartered away. Well, now we know the truth. Sleep isn’t just a function. It’s *blessed*. Every night we dive deep into that inky pool, deep into the arms of Morpheus. Every morning we wake up and wipe the sleep from our eyes. And that keeps us safe – safe from the monsters inside.”



The premise of the Sandmen was bonkers but weirdly plausible within the series’ established parameters. Rassmussen’s Morpheus sleep pods have apparently created a rapid accumulation of rheum – mucus, blood cells and skin cells discharged from the eyes during sleep – and accelerated its evolution, like primordial soup evolving into humans in months rather than billions of years. Conglomerated and moulded into sentient humanoids, the resulting creatures are suitably nightmarish and all the creepier for their shambling, zombie-like gait.

Mark Gatiss further embellished his script with some intriguing additions to the world-building of the series’ future history. The thirty-eighth century is an otherwise previously unexplored era in televised *Doctor Who*, falling between the Doctor’s visit to *Starship UK* in the late thirty-third century (in 2010’s *The Beast Below*) and the Daleks’ attempt to destroy the solar system in the year 4000 (in *Mission to the Unknown* and *The Daleks’ Master Plan*, 1965–66). *Sleep No More* reveals that during this period there is a thriving colony on Triton, Neptune’s largest moon. Despite budget cuts to the armed forces, this

is a time of unparalleled prosperity – a golden age of peace, harmony and industry.

The Doctor also mentions the Great Catastrophe, and how it led to a tectonic realignment in which India and Japan became merged, creating an Indo-Japanese culture. This was intended to be the same catastrophe that

he spoke of in *Frontios* (1984): an imminent collision with the Sun that forced a group of refugees to flee Earth and establish a colony in the Veruna system. It seems likely that this is also the extinction event of the twenty-ninth century that the Doctor told Amy about in *The Beast Below*, in which solar flares roasted the

Earth and forced the entire human race to migrate to the stars until the weather improved.

Such details can be quickly forgotten once the monsters appear and the screaming starts, but they provide an extra layer of reality – a sociopolitical history that serves to heighten the found-footage experience. Love it or loathe it, *Sleep No More* was a brave and memorable experiment in pushing the boundaries of the series’ established format. And after 52 years, that’s no bad thing. **DWM**



DATA FILE



● Professor Rassmussen’s Morpheus sleep pods emit a coded electronic signal that acts on certain parts of the brain, changing the fundamental chemistry and concentrating the whole nocturnal experience into one five-minute burst. This enables clients to go without sleep for a whole month. The process has revolutionised the labour market on Triton.

● The Le Verrier Station is named after French astronomer Urbain Le Verrier (1811–77), who calculated the existence and position of Neptune by mathematics alone, thereby explaining the irregular orbit of Uranus.



● People never put the word ‘space’ in front of something just because it’s hi-tech and futurey – it’s never ‘space restaurant’, ‘space champagne’ or ‘space hat’. The exceptions are ‘spacesuit’ and ‘space pirates’.



● The voice of the station computer, which encourages Haruka Deep-Ando to sing *Mr Sandman* to gain access to the viewing platform, was performed by episode producer Nikki Wilson in an uncredited role.

● Actor Reece Shearsmith (Gagan Rassmussen) is the tenth credited actor from *An Adventure in Space and Time*, the 2013 drama about *Doctor Who*’s early years, to have also played a character in *Doctor Who* itself.

REVIEWS

▶ ‘*Sleep No More*? Well, you certainly have to stay awake and alert to follow what is happening. At times it seemed deliberately perplexing. Yet I love this episode for its apparent complexity and despite its few absurdities.’ *Radio Times*

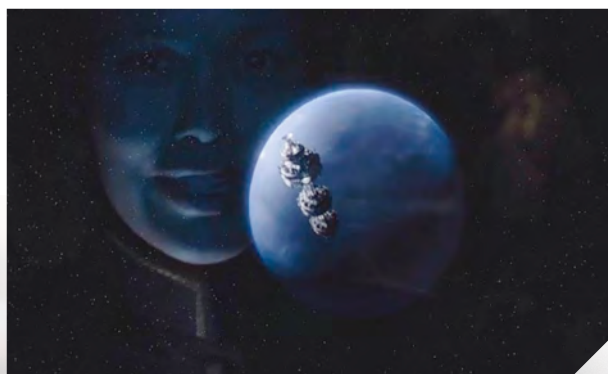
▶ ‘What I found most impressive about *Sleep No More* is the level of backstory and context Gatiss packs in. It’s a fertile ground for more stories and I wonder if we shouldn’t visit this world again.’ *The Guardian*

▶ ‘*Sleep No More* was by no means a classic – but as a standalone 45 minutes of escapism it went down easily.’ *The Daily Telegraph*

Sleep Talk

For seasoned *Doctor Who* writer Mark Gatiss, the innovative *Sleep No More* represented a departure on several levels.

INTERVIEW BY **MARK WRIGHT**



On the morning we talk to Mark Gatiss, we're just nine hours away from the broadcast of *Sleep No More*. How does that make him feel?

"Sick!" laughs Mark.

"I don't look at previews or anything," he adds more seriously. "I just watch it like anybody else. I'm going home tonight to watch it with a pizza!"

Set on a space station in the thirty-eighth century, *Sleep No More* is the first of Mark's scripts to take place in the future. "I do have a bent for history," he admits, "and I'm often asked to do that, which I love, obviously. I always wanted to do one set in the future, it's not for want of trying. People ask, 'If you had a TARDIS, where would you go?' and I always say the future. When I was a child it would have always been the past. I'd just like to see if we make it or what on earth is going to happen. It's that Robert Holmes thing of opening a little window. You just have to sketch in a few things, it's so much fun."

Mark feels the space station's location – orbiting the planet Neptune – brings the series to a relatively unfamiliar locale. "The solar system is weirdly unexplored in *Doctor Who*. As a child who grew up with the Voyager space probes [launched

in 1977], I remember watching those *Horizon* documentaries, thinking those planets were very doable. One of the big production things with *Sleep No More* is that Neptune is essentially a gigantic blue ball. We don't see it much because there are no shots outside the ship. Every time you glimpse the planet, it's just somebody passing a window. The great thing is, it affects the light. Everything is blue or red. So you have emergency lighting inside, and the rest of it is Neptune. It ties you into feeling you're right next to this planet."

Sleep No More plays in on a very simple idea, based on something that most people do every morning when they wake up. "I was wondering, 'What haven't we done, in that *Blink* way, that cracks-in-the-pavement way, something we all understand?' I literally went..." Mark mimes the rubbing of sleep from his eyes. "What if that's not benign? What if we don't get rid of that mucus and dust... would it just carry on? And if you had a machine that eliminates the need to sleep, it'll just hothouse it. I've had this idea for a long time. I'm very interested in sleep and getting some, and the way that work is colonising it. But that's just such a simple thing. Those ideas pop along every now and then and work so well for *Doctor Who*."

Sleep No More takes a different tack from other *Doctor Who* episodes, with Mark presenting the story as a 'found footage' piece, the action being depicted as camera footage shown by scientist Rasmussen, played by Mark's former *League of Gentlemen* colleague Reece Shearsmith.

"It's very different, because it's very prescriptive," says Mark of how his writing process changed. "Obviously I'd put in 'Cut To..., Cut To..., Cut To...,'

Top: Nagata (Elaine Tan) gazes at the Le Verrier space station orbiting Neptune in *Sleep No More*.

Left: Mark Gatiss on stage at London's *Doctor Who* Festival in November.



because these are the things I think needed to happen. That doesn't mean by any means that you can't cover more, but I think this is what we want to be seeing at that time, so it was quite prescriptive in that respect. It was very different to writing a normal script."

Despite the found-footage element, *Sleep No More* still has a traditional *Doctor Who* monsters-and-corridors element. "I'm a horror fan, obviously," nods Mark, "and I wrote it as a horror film, with the intention of slightly reining it in – then didn't! I had to think all the time, 'It's *Doctor Who*, it's

"I'm a horror fan, obviously, and I wrote it as a horror film, with the intention of slightly reining it in – then didn't!"

not a found-footage movie.' The bit in the refrigerator, which is something I've wanted to do for years and never quite managed to pull off, I think that's very spooky. In my head it would have just been torches and breath. But it's Saturday night TV, so it's a kind of compromise."

There is one element, influenced by the found-footage style, that distinguishes *Sleep No More* as unique in *Doctor Who* history. It's the only episode not to feature the famous theme tune and opening title sequence. "Quite early on, I thought, 'It's a found-footage idea, so it sort of just arrives.' I wrote in the whole thing of the letters as they come past, just briefly it flares on *Doctor Who*. Again, it's different, and why not? The ideal thing would have been no closing credits, but then my agent would have got upset," he laughs.

Looking back over a typically busy 2015, what has been the highlight of his *Doctor Who* year? "It hasn't finished yet!" he says, laughing. "I would say Peter Capaldi just being fantastic as the Doctor, and his *Zygon Inversion* speech. It made me cry. It's the absolute quintessence of what *Doctor Who* is about. It's a plea for tolerance in dark times. It's clever and moving and brilliant." **DWM**



Far left: Psychic paper introduces the Doctor (Peter Capaldi) and Clara (Jenna Coleman) as stress-testing engineers.

Left: The Doctor in the Le Verrier's refrigeration unit.

Below: Murderous Sandmen stalk the corridors of the space station.

Bottom: The true nature of Rassmussen (Reece Shearsmith) is revealed at the end of the episode.



Face the Raven

FEATURE BY **CHRIS BENTLEY**

A phone call leads the Doctor, Clara and Rigsy to a hidden street in London where alien refugees seek asylum. Accused of murder, Rigsy has been contracted to a Quantum Shade and faces an agonising death unless the Doctor can clear his name...

"S

he'll die on you," Ashildr told the Doctor in *The Woman Who Lived*, in reference to Clara. "She'll blow away like smoke." As the pair

were climbing up a chimney at the time, the simile was apt, yet by the end of *Face the Raven*, Ashildr's words had proven strangely prescient.

Of course, viewers had already seen Clara's apparent death several times before, most recently at the end of *The Magician's Apprentice*, so there was a nagging 'cry wolf' element to her latest demise. Nevertheless, this was arguably the most remarkable companion death since that of Sara Kingdom, caught in the field of the Time Destructor and aged to dust in the final episode of *The Daleks' Master Plan* (1966) almost 50 years ago.

This was just the terrific opening instalment of a trilogy, but the subsequent events of *Heaven Sent* and *Hell Bent* don't lessen the impact of Clara's final moments of mortality. The scene was effectively and memorably staged, notably in the stunning replacement of all vocal and effects sound by the beautiful score as Clara's executioner, the Quantum Shade, struck the fatal blow. The sound only returned with her last exhalation, emitting black smoke before she dropped lifeless to the cobbles.

The Trap Street setting had much in common with Diagon Alley of the *Harry Potter* novels, as well as the world of London Below in Neil Gaiman's *Neverwhere* (1996) and the alternative

BBC One, 21 November 2015

Writer: Sarah Dollard

Director: Justin Molotnikov

Guest cast: Ashildr (Maisie Williams), Joivan Wade (Rigsy), Simon Manyonda (Kabel), Simon Paisley Day (Rump), Letitia Wright (Anahson), Robin Soans (Chronolock Guy)

Rating: 6.05m

Appreciation Index: 84



CLASSIC SCENE

In the Trap Street infirmary, Clara bravely says her goodbyes to the Doctor.

Clara: "Whatever happens next, wherever she is sending you, I know what you're capable of. You don't be a warrior. Promise me. Be a Doctor."

Doctor: "What's the point in being a Doctor if I can't cure you?"

Clara: "Heal yourself. You have to. You can't let this turn you into a monster. So... I'm not asking you for a promise. I'm giving you an order. You will not insult my memory. There will be no revenge. I will die and no-one else, here or anywhere, will suffer."

Doctor: "What about me?"

Clara: "If there was something I could do about that, I would. I guess we're both just going to have to be brave."



London of China Miéville's *Un Lun Dun* (2007). Here the Doctor and Clara discovered a secret asylum for alien refugees, hidden from human eyes by a misdirection circuit, governed and protected by Ashildr, the immortal Viking girl, now over a thousand years old. They were joined by Rigby, the street artist introduced in last year's *Flatline* episode, who was suffering from inexplicable memory loss and was the unwitting catalyst for Ashildr's tragic plan.

Although the dialogue didn't specify the whereabouts of Trap Street, the Doctor's London grid map indicated potential sites in Whitechapel and Shoreditch, while a road sign near the entrance to Trap Street gave route directions consistent with a venue on the London ring road in Shoreditch. This would place it in the proximity of Coal Hill School and IM Foreman's scrapyard, which would be appropriate given that other extraterrestrials – such as Daleks (*Remembrance of the Daleks*, 1988), Cybermen (*Attack of the Cybermen*, 1985) and a Skovox Blitzer (*The Caretaker*, 2014) – have previously been drawn to the area.

However, the entrance was actually filmed in Westgate Street, Cardiff, on the junction with Park Street behind South Gate House

and adjacent to Cardiff Probation Office, just round the corner from the Millennium Stadium. The site's true location was disguised with that London ring road sign, but eagle-eyed viewers will have noticed the Welsh road markings at the bus stop reading 'saflwys'.

Trap Street itself was a superbly detailed studio set jumbling closely-packed Tudor architecture with brightly-coloured alien stalls. The delightful set dressing even found a place for a subtle

anniversary tribute to *Back to the Future* (1985): when Clara persuaded Rigby to pass her the chronolock binding him to the Quantum Shade, the wall nearby was adorned with a poster depicting a flux capacitor, the core component of Doc Brown's DeLorean time machine in the film.

This unusual and atmospheric backdrop made a captivating addition to *Doctor Who*'s London, and one that offers much appeal for a return visit in the future. **DWM**



DATA FILE



● The Doctor identifies 27 different species living on Trap Street, 15 of whom are known for their aggression. The aliens include a Sontaran, an Ood, a Cyberman, a pair of Judoon, an unarmoured Ice Warrior, and what appears to be a blue Silurian wearing a warrior face mask.

● A Quantum Shade is a kind of spirit that takes the form of something native to its surroundings, such as a raven. On its own it's not dangerous, but once a Shade is enslaved to a master, who then binds it to a victim with a chronolock, the Shade can find that victim anywhere in time and space.



● Trap Street is lit by Lurkworms, plump glow-worms residing in the street lamps. Their light is a telepathic field normalising the appearance of everything to place it within the compass of the viewer's expectation and experience.

● The Janus have two faces, one on each side of their heads. The female Janus are psychic, one face seeing into the future, the other into the past. They are often enslaved to other species.



● Simon Paisley Day (Rump) previously appeared as the blue-skinned Platform One Steward in *The End of the World* (2005), while Robin Soans (Chronolock Guy) was previously Traken Consul Luvic in *The Keeper of Traken* (1981).

REVIEWS

► 'A heady mixture of science-fiction, Gothic whodunit and emotional rollercoaster, it doesn't just leave you breathless – it leaves you wanting more. In a very interesting season already, *Doctor Who* just got even more interesting.' *The Independent*

► '*Face the Raven* is a powerful instalment. Not only does it mark the end of Clara's era but it is a brilliant way of teaching children about death in a safe environment.' *Daily Express*

► 'Given all that it has to accomplish, and the vast array of ingredients it has to juggle, this is a remarkably confident and assured *Doctor Who* outing. Imaginative, colourful and above all emotional, *Face the Raven* is a standout episode on every level.' *Digital Spy*



In Memoriam

Tributes to the *Doctor Who* luminaries who passed away between December 2014 and November 2015.

FEATURE BY ALISTAIR MCGOWN



11 December 2014
Tom Adams

Born 9 March 1938 in Poplar as Anthony Frederick Charles Adams, after National Service in the Coldstream Guards he joined the Unity Theatre group. His West End debut *Masterpiece* (1961) was followed by roles in Royal Shakespeare Company productions from 1962. After his TV debut in BBC thriller *A Chance of Thunder* (1961) came parts in *The Avengers* (three times), *Ghost Squad*, *Maigret*, *No Hiding Place* and *Compact*. Most famously he played RAF prisoner of war Dai Nimmo in movie classic *The Great Escape* (1963). He was a heartthrob medico in soap opera *Emergency – Ward 10* for six months in 1964 and its successor *General Hospital* from 1976 to 78. Adams starred as secret agent Charles Vine in three mid-60s James Bond rip-off movies including *Licensed to Kill* (1965). Other films included *Fathom* (1967), *Subterfuge* (1968) and *The House That Dripped Blood* (1971). His status as a TV leading man continued with *Spy Trap* (1973-75), *The Onedin Line* (1977-79) and *The Enigma Files* (1980), while guest roles included *Journey to the Unknown*, *Z Cars*, *Strange Report*, *UFO* and *The Persuaders!* Adams' jet black hair was greying for his *Doctor Who* role, as Commander Vorshak in *Warriors of the Deep* (1984). Regular roles thereafter included Ken Stevenson in *Strike it Rich!* (1986) and Malcolm Bates in *Emmerdale Farm* from 1987, with guest slots in

Remington Steele and *Lovejoy*. His earnest tones later won him voiceover and advert work, notably as the face of sofa showroom DFS and as an ironic continuity announcer on E4.

14 December 2014
Derek Wright

Wright had an uncredited role as a Roundhead in *The Time Monster* (1972) and also played Jorge in Big Finish Fifth Doctor audio adventure *Loups Garoux* (2001). Among stage and television roles he appeared in *Spy Trap* and a TV movie of *Anthony and Cleopatra* (1974). He died aged 80.

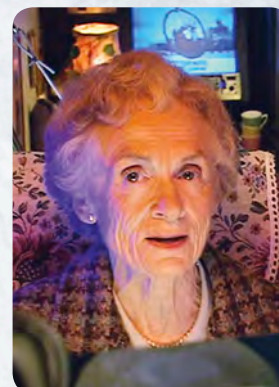
25 December 2014
David Ryall



Born 5 January 1935 in Shoreham-by-Sea, Ryall studied at RADA then spent eight seasons with the National Theatre from 1965. Well over 100 TV appearances included *The Pallisers*, *Love For Lydia*, *Blake's 7*, *Armchair Thriller*, *Lytton's Diary*, *The Singing Detective*, *The Paradise Club*, *The Borrowers*, *To Play the King*,

Goodnight Sweetheart and *Outnumbered*. He was also an RSC player in the 1990s. He played the villainous Sir Nicholas Valentine in Big Finish Fifth Doctor audio *Phantasmagoria* (1999).

27 December 2014
Bridget Turner



Born 22 February 1939 in Cleethorpes, Turner appeared at the Royal Court in the mid-1960s, the RSC in the 70s and the National Theatre in the 80s as well as taking leads in Alan Ayckbourn productions. TV across six decades included

Lorna Doone, *Compact*, *The Forsyte Saga*, *CATS Eyes*, *Boon*, *The Bill* and *Heartbeat*. Infamously, she turned down the role of Sybil in *Fawlty Towers*. Her one *Doctor Who* appearance came as Alice Cassini in *Gridlock* (2007). She married former *Doctor Who* director Frank Cox in 1977. ➤

2 December 2014
Ian Fairbairn

Born 8 August 1930 in Crosby, Liverpool, Fairbairn's first acting role was a lady in waiting in *St Joan* while boarding at Mill Hill School, London. After National Service he worked in the City for a while before winning a scholarship to the Rose Bruford College of Speech and Drama. His first professional engagement was at Farnham Rep and his television debut came in the BBC shipping drama *Eugene O'Neill* on 27 September 1960. Other early TV included *Maigret*, *Z Cars*, *Garry Halliday*, *Emergency – Ward 10*, *Moonstrike*, *Sergeant Cork*, *Softly, Softly* and *Adam Adamant Lives!* His first *Doctor*

Who appearance was in *The Macra Terror* (1967) as Questa and he quickly returned in *The Invasion* (1968) as Gregory. He was also Bromley, the technician turned into a Primord in *Inferno* (1970). His fourth and final appearance in the show was as Dr Chester, rescuing the Fourth Doctor and Sarah Jane from the Antarctic in *The Seeds of Doom* (1976). The latter three were for director Douglas Camfield, who also cast Fairbairn in *Shoestring* and *The Professionals*. Other TV appearances included the dual roles of Alpha 4 and Dr Frazer in ATV science-fiction serial *Timeslip* (1970-71), *The Lotus Eaters*, *Van Der Valk*, *The Onedin Line*, *Dramarama: The Come-Uppance of Captain Katt* and *Last of the Summer Wine*.





25 December 2014

Bernard Kay

Born 23 February 1928 in Bolton, as Bernard Frederic Bemrose Kay, after a traumatic childhood he was raised by his grandparents and at the strict Chetham's School in Manchester. Briefly a cub reporter for the *Bolton Evening News*, he acted while in National Service and later studied at the Old Vic Theatre School. Rep stints followed at the Old Vic, at Nottingham, then the embryonic Royal Shakespeare Company (1953-57). His first television performance was as a ticket collector in an *ITV Television Playhouse* in 1957 and he was soon in such demand that a letter in *The Stage* complained Kay was getting too much work! Appearances included *No Hiding Place*, *Maigret*, *Dixon of Dock Green*, *Z Cars*, *The Avengers* and *Compact*. He took four *Doctor Who* guest roles: Carl Tyler in *The Dalek Invasion of Earth* (1964),

Saladin in *The Crusade* (1965), Inspector Crossland in *The Faceless Ones* (1967), then IMC man Caldwell in *Colony in Space* (1971). Over 100 TV series across six decades included *Out of the Unknown*, *The Baron*, *The Champions*, *The Lion, the Witch and the Wardrobe* (1967, as Aslan), *Adam Adamant Lives!*, *Randall & Hopkirk (Deceased)*, *Paul Temple*, *Budgie*, *Fly Into Danger*, *Emmerdale Farm*, *The Sweeney*, *Space: 1999*, *Survivors*, *The Professionals*, *Dick Turpin*, *The Gentle Touch*, *Juliet Bravo*, *Minder*, *Crossroads* (1985, as Harry Maguire), *Century Falls*, *Jonathan Creek* and *Foyle's War*. Despite a notable role in *Doctor Zhivago* (1965), Kay largely eschewed the big screen but appeared in *They Came from Beyond Space* (1967), *The Shattered Room* (1967) and *Interlude* (1968). In later life, the opening to a planned autobiography won the New Writing Ventures award in 2006; the same year he guested in Seventh Doctor audio *Night Thoughts*.

A tribute to Bernard Kay appeared in DWM 483.

◀ 15 January 2015

Alun Hughes

Born 1940 and raised in Pwllheli, Wales, Trevor Alun Hughes shot to fame designing iconic costumes for Diana Rigg's Emma Peel in ABC spy series *The Avengers* from 1966. Although not costume designer *per se* on the series, Hughes designed 100 items for Mrs Peel including stretch jersey catsuits he dubbed 'Emmapeelers'. Hughes designed almost the entire wardrobe for Rigg's successor Linda Thorson, who played Tara King. A BBC costume designer from the mid-1970s, Hughes' most notably worked on the BBC *Television Shakespeare* strand between 1979-81, contributing to *Henry VIII*, *Twelfth Night*, *The Tempest*, *The Taming of the Shrew*, *Antony and Cleopatra* and *Troilus and Cressida*. Hughes later designed Jonathan Miller's BBC productions of *The Beggar's Opera* (1983) and *Così fan Tutte* (1986). Other BBC credits included *The Val Doonican Show*, *Waters of the Moon*, *The File on Jill Hatch* and *Tucker's Luck*. He was costume assistant on the OB location shoot for *Doctor Who* classic *The Talons of Weng-Chiang* (1977) and costume designer on *Timelash* (1985), with its memorable 'beekeeper' guards and blue-faced blonde android. Off screen he designed stage costumes for pop performers Sheena Easton and Eurythmics singer Annie Lennox. He retired to Denbigh, Wales and died at Pendine Park Care Home, Wrexham.



23 January 2015

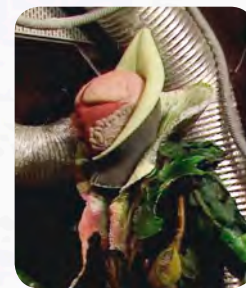
Barrie Ingham

Born Halifax, Yorkshire on 10 February 1932, Ingham began acting at 13 with amateur dramatic group the Halifax Thespians. After National Service in the Royal Artillery he was with the Old Vic rep between 1957 and 59. Early TV work included *Charley's Aunt* (1961) as well as *Danger Man*, *The Victorians*, *The Plane Makers* and *Undermind*. He starred as Thal leader Alydon in the *Dr Who and the Daleks* movie, wearing a blonde wig and gold make-up. Months after the film was released in July 1965 Ingham recorded the television story *The Myth Makers* (1965), playing Paris. Ingham's films included *Invasion* (1966), the title role in Hammer's *A Challenge for Robin Hood* (1967), *Steptoe and Son* (1972) and *The Day of the Jackal* (1973). He became an RSC player from 1967-71, returning in 1974. Further TV included *Redcap*, *The Baron*, *The Avengers*, *The Caesars*, *Randall & Hopkirk (Deceased)*, *The Power Game* and the title role of arms dealer Hine (1971). He appeared in *The Rivals of Sherlock Holmes* and *The Sweeney* in the 1970s and alongside John Bird and Eleanor Bron in comedy revue *Beyond a Joke* (1972). After Thames sitcom *Funny Man* (1981) Ingham decamped to the US, where he played on Broadway in *Copperfield* (1981), *Camelot* (1982) and *Aspects of Love* (1990). US TV roles included *Hart to Hart*, *Remington Steele*, *The Fall Guy*, *Airwolf*, *The A-Team*, *Star Trek: The Next Generation* and *Murder, She Wrote*. He also voiced the title character in Disney's animated feature *Basil, the Great Mouse Detective* (1986). Subsequent UK TV appearances were rare, but included *Bergerac* (1986), *Campion* (1990) and *A Touch of Frost* (2002). Ingham died at home in Palm Beach, Florida.



2 February 2015

Bob Appleby



Dancer and choreographer Appleby took two monster parts in *Doctor Who*: as 'Nimon 2' in *The Horns of Nimon* (1979), and Second Vervoid in Parts Eleven and Twelve of *The Trial of a Time Lord* (1986). He was also one of the Kinda people in *Kinda* (1982). Appleby took TV background parts in *The Good Old Days*, *Tucker's Luck*, *Grange Hill*, *The Lenny Henry Show*, *You Rang M'Lord* and *One Foot in the Grave*.

4 February 2015

Richard Bonehill



Background artist, stunt performer and champion fencer Bonehill was an extra in five *Doctor Who* stories: a Pharos security guard in *Logopolis* (1981), a flight engineer in *Time-Flight* (1982), 'Officer B' in *Enlightenment* (1983), 'Guardolier 4' in *Timelash* (1985), a guard on the *Hyperion III* in Parts Nine-Twelve of *The Trial of a Time Lord* (1986) and a loader in Part Nine. Other TV included *Jemima Shore Investigates* and *Allo 'Allo!* As well as films *Flash Gordon* (1980) and *Highlander* (1986), he played background characters in *The Empire Strikes Back* (1980) and was Ree-Yees and Nien Nunb in *Return of the Jedi* (1983). Bonehill died aged 66.



1 January 2015

Fiona Cumming

Born 9 October 1937 in Edinburgh, Cumming blazed a trail as an all-too-rare woman directing for television in the 1970s and 80s. She trained at the RSAMD in Glasgow, with subsequent work at the city's Citizens' Theatre, read on radio series *Morning Story* in 1961 and made TV appearances in *Diversion to Danger* and *Dr Finlay's Casebook* in 1963 before becoming a Border TV continuity announcer. Joining the BBC in 1964, she became a relief assistant floor manager on *Compact*, *Swizzlewick* and two *Doctor Who* stories, *The Massacre of St Bartholomew's Eve* (1966) and *The Highlanders* (1966-67). She had been promoted to production assistant by the time of *The Seeds of Death* (1969) and *The Mutants* (1972), subsequently working on *The Pallisers* and *The First Churchills*. She initially directed

on *Z Cars* in 1974, then *The Master of Ballantrae*, *Playhouse*, *Angels* and *Scottish Playbill*: 7.30 for 8. She went freelance in April 1979, directing *Play for Today*: *Ploughman's Share*, *The Omega Factor*, *God's Wonderful Railway*, *Blake's 7*, *Square Mile of Murder* and *The Walls of Jericho*. She directed four *Doctor Who* stories starring Peter Davison: *Castrovalva* (1982), *Snakedance* (1983), *Enlightenment* (1983) and *Planet of Fire* (1984). The 1980s were largely spent working in soap opera: *Take the High Road*, *Emmerdale Farm*, *Eldorado* and STV's Gaelic language soap *Machair*, from 1993. She married BBC production manager Ian Fraser and together with *Doctor Who* producer John Nathan-Turner and his partner Gary Downie formed Teynham Productions, staging pantos and *Doctor Who* conventions. Fiona and Ian taught at a Danish film college in the mid-90s before retiring.

A tribute to Fiona Cumming appeared in DWM 485.

13 February 2015

Hugh Walters

Born Mexborough, Yorkshire on 2 March 1939, by 1961 Walters was working on BBC Radio and in rep at Salisbury Playhouse. He carved a niche as fretful, effete worriers and officious sticklers in comedies *The Larkins* (1963), *What Next In...?* (1963), *Never Say Die* (1970), *The Fenn Street Gang* (1971-72), *The Train Now Standing* (1972-73) and *Chance in a Million* (1986). He was a comic foil to Ronnie Barker, Les Dawson, Dick Emery, Little

and Large and Russ Abbot, and guested in *The Likely Lads*, *Oh, Brother!*, *The Liver Birds*, *On the Buses*, *George and Mildred* and *The Brittas Empire*. Dramatic roles included Smike in *Nicholas Nickleby* (1968), Wamba in *Ivanhoe* (1970), Vic Thatcher in *Survivors*, *The New Avengers*, Hunter in the 1981 *Callan* revival, *Private Schulz*, *Miss Marple*, *Gems*, *Casualty*, *Lovejoy*, *Heartbeat* and playing Charles Hawtrey in *Cor, Blimey!* (2000). Films included *Catch Us If You Can* (1965), *The Missionary* (1982) and 1984 (1984). He took three *Doctor Who* roles: Shakespeare on the Time-Space Visualiser in *The Chase* (1965), Runcible in *The Deadly Assassin* (1976) and Kara's waspish secretary Vogel in *Revelation of the Daleks* (1985).

(1972). He gave up acting, becoming a colourful, wealthy London art dealer. Troubles with drugs and alcohol saw him once blow £2.5m in a week. He drove in the infamous Gumball car rallies and was seen in Ruby Wax's documentary series *Hot Wax* (2001), drunkenly challenging comedian Vic Reeves to a fight on a rally stopover. Shelton passed away at home in Marrakech.

15 February 2015

Eileen Essell



The veteran actress, born 8 October 1922, was in theatre productions in the 1940s but quit acting to raise a family. She taught at the Central School of Speech and Drama but returned to acting after her husband's death in 1998, finding TV roles in *London's Burning*, *French and Saunders*, *Doc Martin* and *Heartbeat*. On the big screen she appeared in *Charlie and the Chocolate Factory* (2005). She played Christina in the *Torchwood* episode *From Out of the Rain* (2008). ➤



15 February 2015

Shane Shelton



This Irish actor, born Shane Slevin in Dublin in 1943, was cast as the Italian soldier Private Tito in Episode 1 of *The Tenth Planet* (1966). This was his second TV appearance, following rep in Perth, Scotland.

Subsequent small TV roles included *Z Cars*, *The Newcomers*, *The Doctors*, *The Liver Birds*, *The Adventures of Black Beauty*, *The Protectors* and *Marked Personal*, with film appearances in *A Clockwork Orange* (1971) and *Under Milk Wood*

25 February 2015

Barry Newbery

Born 10 February 1927 in Clapham, London, Newbery designed shop displays, stands at Olympia and pubs for the Whitbread chain before becoming a BBC design assistant on *The Diary of Samuel Pepys* (1958). He designed sets for *Malcolm Mitchell* variety shows and game show *Seconds Out*, with drama work on Second World War serial *Last Man Out* (1962), *Mr Justice Duncannon* and *Dixon of Dock Green* before becoming a staff designer with *Comedy Playhouse: On the Knocker* (1963). Involved with *Doctor Who* from its beginnings, he worked on the remount

of *An Unearthly Child* after the departure of original designer Peter Brachacki and designed the next three episodes of *100,000 BC* (1963). Sharing initial design duties with Raymond Cusick, Newbery was assigned historicals *Marco Polo* (1964), *The Aztecs* (1964), *The Crusade* (1965) and *The Time Meddler* (1966). *The Daleks' Master Plan* (1965-66) and *The Ark* (1966) brought him his first space-age designs, before heading to the Wild West for *The Gunfighters* (1966). Further credits came on *The Dominators* (1968), *Doctor Who* and the *Silurians* (1970), *The Brain of Morbius* (1976) and *The Masque of Mandragora* (1976) – for the latter creating a Victorian-style TARDIS control room that was superseded by his own hi-tech

redesign for *The Invisible Enemy* (1977). Peter Davison's *The Awakening* (1984) was among Newbery's final BBC projects. Renowned for his period work on *The Count of Monte Cristo*, *The Shadow of the Tower*, *The Regiment*, *The Onedin Line*, *When the Boat Comes In*, *A Christmas Carol* and *The Citadel*, Newbery won a Royal Television Society award for *The Lost Boys* (1979) and received a BAFTA nomination for *Prince Regent* (1979). Present-day designs included *Z Cars*, *R3*, *Vendetta*, *Mickey Dunne*, *Softly*, *Doomwatch*, *Paul Temple* and *The Expert* as well as sitcoms *Sykes* and *Dad's Army*, light entertainment show *Ask the Family* and the 1983 set for *Blankety Blank*.

A tribute to Barry Newbery appeared in DWM 486.



◀ 1 March 2015

Jack Edwards



Born 28 May 1937, Cornish actor, dancer, and period costumier Edwards joined historical dance company Nonsuch in 1966. He directed opera, taught at the Drama Studio, London and provided costumes for films including *Barry Lyndon* (1975) and *The Last Emperor* (1987). His specialist skills as a dancer were employed at Duke Giuliano's court in Part Four of *The Masque of Mandragora* (1976).

13 March 2015

Vincent Wong



Most of this British-born actor's lengthy career involved small roles as Japanese or Chinese soldiers, triad members or, more prosaically, waiters. Much work came in action/adventure series *The Champions*, *The Avengers*, *Space: 1999*, *The Sweeney*, *The New Avengers*, *Gangsters*, *Return of the Saint*, *The Professionals*, *The Chinese Detective*, *Dempsey and Makepeace*, *Poirot* and *Jonathan Creek*. Other parts included *Goodbye Darling*, *Tenko*, *Howards' Way* and *Bramwell*. Comedy appearances included *Monty Python's Flying Circus*, *It Ain't Half Hot Mum*, a *Mind Your Language* revival, *Terry and June*, *Duty Free*, *The Little and Large Show* and as Mr Lee in Saturday morning kids show *Ministry of Mayhem* (2005). He was in two James Bond films – *Diamonds Are Forever* (1971) and *Die Another Day* (2000) – in both *Batman* (1989) and *Batman Begins* (2005), as well as *The Brides of Fu Manchu* (1966), *One of Our Dinosaurs is Missing* (1975) and *Little Shop of Horrors* (1986). He took two non-speaking parts in *Doctor Who*: as a Chinese aide at the peace conference in *Day of the Daleks* (1972) and 'Chinese Guest 4' attending Wrack's party in *Enlightenment* (1983). He was also Ho in *The Talons of Weng-Chiang* (1977).

13 April 2015

Rex Robinson

Born Reginald Robinson Derby in 1926, 'Rex' studied at London's Old Vic drama school before joining the main company. Supporting roles at Olivier's Shakespeare Memorial Theatre, the proto-RSC, in the mid-1950s were followed by Royal Court work in the early 60s. Theatre was his preferred medium but early TV walk-ons included *Troilus and Cressida*, *The Scarlet Eagles* and *The Relapse*, and he featured in a televised Stratford production of *The Merry Wives of Windsor* (1955). Further TV came in *The Big Pull*, *Ghost Squad*, *The*



Plane Makers, *No Hiding Place*, *Vendetta*, *The Jazz Age* and *Callan*. He became friends and neighbours with Australian director Lennie Mayne after working on stage with Mayne's dancer wife. Mayne cast Robinson in *Yes, But Seriously...* (1963), then in *Mickey Dunne*, *The Troubleshooters*, *The Borderers*, *Z Cars*, *Brett*, *Warship* and *The Onedin Line* plus three *Doctor Who* stories: he played Dr Tyler in *The Three Doctors* (1972-73), miners' leader Gebek in *The Monster of Peladon* (1974) and Dr Carter in *The Hand of Fear* (1976). After Mayne's death, Robinson found comedy parts in *The Dawson Watch*, *Terry and June*, *Yes, Minister*, *Sink or Swim*, *Are You Being Served*, *Only Fools and Horses*, *Just Good Friends* and *Bread*. Robinson retired to Spain with his wife, actress Patricia Prior (they shared a brief scene in *The Three Doctors*) but later returned to Addlestone, Surrey due to eye problems.

20 April 2015

Peter Howell



Born 25 October 1919 in Kensington, London, Howell's solicitor father pushed him to study law at Oxford but war interrupted and he became a second-lieutenant in the Rifle Brigade. Invalided out in 1943, his actress sister introduced him to RADA, who had gaps due to army conscription. Thus he acted alongside Laurence Olivier at the Old Vic before transferring to larger parts at Bristol Old Vic. He was a BBC radio stalwart for four decades from 1948, roles ranging from Dr Charles Robertson in *The Dales* (1964-65) to Saruman in *The Lord of the Rings* (1981). His TV début was a televised Bristol Old Vic production of *The Two Gentlemen of Verona* (1952) but ATV's hospital soap *Emergency*

– *Ward 10* made him a household name, playing Dr Peter Harrison from 1958-67. Leading period roles came in *Elizabeth R* (1971), *Edward VII* (1975), *The Mill on the Floss* (1978) and *Pride and Prejudice* (1981). Despite Howell's uncompleted law degree he played numerous judges, magistrates and solicitors in *Crown Court*, *Rumpole of the Bailey*, *Jeeves and Wooster* and *Hippies* among others, plus military officers, headmasters and clergy. Other TV included *The Power Game*, *No Hiding Place*, *The Avengers*, *The Champions*, *Journey to the Unknown*, *The Guardians*, *Freewheelers*, *The Sweeney*, *Bill Brand*, *The Brothers*, *The Professionals*, *Yes, Minister* and *Poirot*. Cult television fans knew him as the 'Speedlearn' professor in *The General* episode of *The Prisoner* (1967). As the Investigator in Episode Six of *The Mutants* (1972), he uttered the immortal line: "Doctor... who, did you say?"

Spring 2015

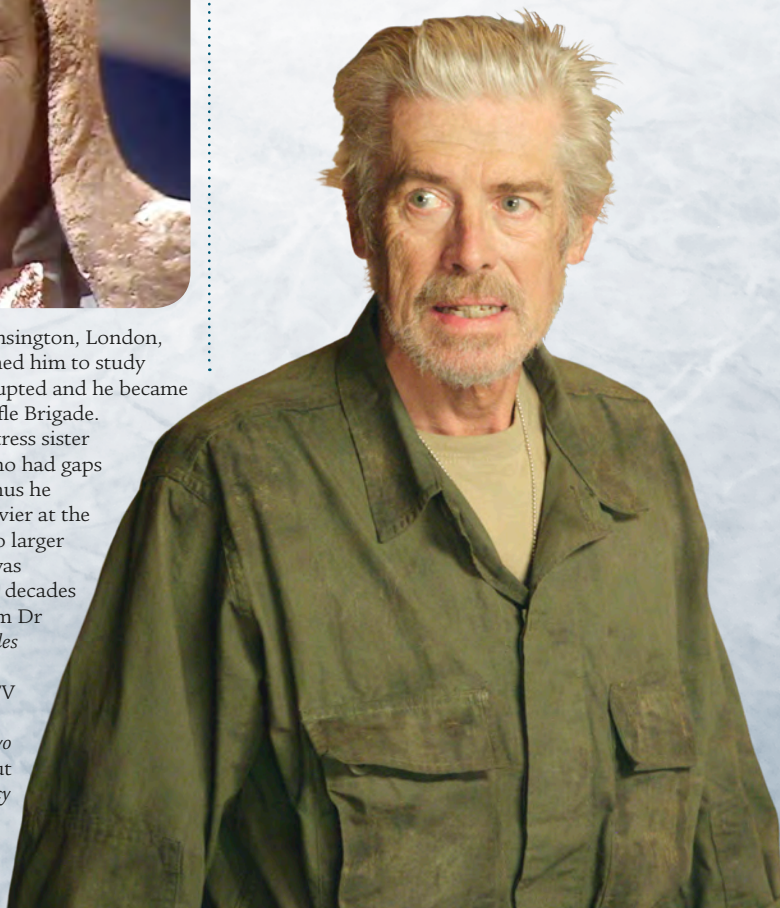
Bob Hignett

BBC technical manager Robert Hignett worked in this capacity (sometimes known as a TM2) in studio on four *Doctor Who* serials: *The Leisure Hive* (1980), *The Keeper of Traken* (1981), *Four to Doomsday* (1982) and *Arc of Infinity* (1983). His other BBC credits included *Top of the Pops*, *Dr Jekyll and Mr Hyde*, *Only Fools and Horses* and *Grange Hill*.

30 April 2015

Nigel Terry

Born 15 August 1945 in Bristol, Terry progressed from Bristol Old Vic to the RSC, with occasional spells at the National Theatre. TV parts were often in period roles such as *Kenilworth*, *Sherlock Holmes* (1968), *The Merry Wives of Windsor* and *Edward II*. Movies included *The Lion in Winter* (1968), *Excalibur* (1981, as King Arthur) and *Caravaggio* (1986). Latter TV included *The Ruth Rendell Mysteries*, *Far from the Madding Crowd*, *Waking the Dead*, *Sea of Souls*, *Spooks* and his *Doctor Who* role, General Cobb in *The Doctor's Daughter* (2008).



3 May 2015

Warwick Fielding

Born December 1938, Fielding was a BBC lighting man from the mid-1960s. His *Doctor Who* work included Episode 1 of *The War Machines* (1966) as a 'TM1' lighting supervisor before taking full studio lighting credits on *The Stones of Blood* and *The Power of Kroll* (both 1978), *The Creature from the Pit* and *Nightmare of Eden* (both 1979). Myriad BBC credits included *It Ain't Half Hot Mum*, *The Two Ronnies*, *Blake's 7*, *Tenko* and *Top of the Pops*. He worked at London Weekend Television from 1988, before freelancing on *Top Gear* and *Have I Got News For You*.

26 May 2015

Bob Hornery



Born in Randwick, Sydney on 28 May 1931 as Robert James Hornery, his professional debut came in 1953 in *Jack and the Beanstalk* at the Capitol Theatre, Sydney; other Australian stage roles included *Oliver!* in Melbourne (1961) and a tour of *A Funny Thing Happened on the Way to the Forum* (1965) while TV appearances included *The Magic Boomerang* (1965). Hornery made inroads into English theatre with an open air *A Midsummer Night's Dream* and West End productions of *Volpone*. Residing in the UK between 1966 and 1982, small TV roles included *George and the Dragon*, *The Troubleshooters*, *Nicholas Nickleby*, *Orlando*, *Here Come the Double Deckers!*, *Dad's Army* and *The Further Adventures of Oliver Twist*. His *Doctor Who* role was the Skonnar pilot delivering the Anethan sacrifices in *The Horns of Nimon* Part One (1979). Fantasy fans might also recognise him as the older incarnation of the faceless adversary in *Sapphire and Steel's* fourth assignment (1981). Part of the Old Vic company from 1979, Hornery returned to Australia in 1982. Besides stage work, films included *Mad Max: Beyond Thunderdome* (1985) while TV included *Blue Heelers*, *Thunderstone* and numerous appearances as Tom Kennedy in soap *Neighbours* between 1996 and 2007.

27 May 2015

Christopher Driscoll



Born 1946, Christopher Driscoll found small character parts on TV from the mid-1970s, often firemen and policemen. His TV credits included *Within These Walls*, *Rooms*, *The New Avengers*, *Sorry!*, *Toby Crackit* in *Oliver Twist*

(1985), *The Bill*, *Grange Hill*, *Casualty*, *EastEnders* and *No Bananas*, while film appearances included *Silver Dream Racer* (1980) and *Breaking Glass* (1980). His *Doctor Who* role came late in his career, as an Alexandra Palace security guard in *The Idiot's Lantern* (2006).

26 June 2015

David McAlister



Born 2 April 1951 in Worthing, Sussex, McAlister became a child star at 12 playing Friedrich Von Trapp in the West End production of *The Sound of Music*. His TV debut, in *The Human Jungle*, followed when he was 13. McAlister's adult career took in several dozen roles

including *Secret Army*, *Wings*, *The Sandbaggers*, *Brideshead Revisited*, *Triangle*, *Widows 2*, *Juliet Bravo*, *Miss Marple*, *Bergerac*, *Traffic*, *Lovejoy*, *Poirot*, *Peak Practice* and *Doctors*. He was alcoholic Dennis Richardson in *Hollyoaks* between 1997 and 2003. His *Doctor Who* role was a voice part, as one of two officious Megaras in *The Stones of Blood* (1978). Voice work was central to McAlister's career – he was a BBC Radio Drama Company player from 1981 for several years, playing children to pensioners in everything from *The Archers* to *The Lord of the Rings*. He later ran the Crystal Clear Voiceovers studio. On stage he took leading roles in *Noel and Gertie*, Ken Russell's *Weill and Lenya* (1999) as Kurt Weill, *Hello, Dolly* (2008) and was Daddy Warbucks in a touring production of *Annie* from 2006-12. He died of cancer, aged 64.

30 June 2015

Edward Burnham



Born Christmas Day 1916 in Lincolnshire, Burnham won a scholarship to RADA in 1937 and was soon in rep at Birmingham, where his role as Franz in *Swiss Family Robinson* was broadcast on radio in December 1938 and TV in January 1939. He spent the war working the land as a conscientious objector before returning to rep at Liverpool Playhouse then Bristol Old Vic. Television roles from the late 1950s onwards included *Quatermass and the Pit*, *Emergency – Ward 10*, *No Hiding Place*, *Front Page Story*, *The Newcomers*, *The Avengers* (twice), *The Troubleshooters*, *The Saint*, *Hadleigh*, *Callan*, *Paul Temple*, *Nicholas Nickleby*, *The Gentle Touch*, Mr Grimwig in *Oliver Twist* (1985), *Miss Marple* and *The Bill*. Sixty-four years after his first TV appearance, his last came in sitcom *Swiss Toni* in 2003. His films included *To Sir, With Love* (1967), *The Abominable Dr Phibes* (1971), *10*

Rillington Place (1971) and *Little Dorrit* (1987). Burnham took two professorial roles in *Doctor Who*: Professor Watkins in four episodes of *The Invasion* (1968), and misguided eccentric Professor Kettlewell in *Robot* (1974-75).

14 July 2015

Olaf Pooley

Born 13 March 1914 in Dorset as Ole Krohn Pooley, he studied at the Architectural Association London and the Chelsea School of Art. Showbusiness called when his uncle, Sir Edward Pooley, found him work in the design department at Pinewood Studios. He moved into theatre design at the Liverpool Playhouse before becoming an actor there. Following his radio debut in *The Fellowship of the Frog* in 1945 he became a BBC Radio repertory player into the 1960s. Amid low-budget British films, 1950s TV included *Dial M for Murder*, *Gravelhanger* and *The Adventures of Ben Gunn*. In the 1960s his TV work included *Deadline Midnight*, *Maigret*, *The Plane Makers*, *Sherlock Holmes*, and the titular villain in kids sci-fi drama *The Master* (1966), while the 70s brought parts in *Doomwatch*, *Jason King*, *The Protectors*, *Marie Curie*, *The Sandbaggers*, *Shadows* and his *Doctor Who* appearance as two versions of the mad scientist Professor Stahlman in *Inferno* (1970). Emigrating to the United States in the mid-80s, Pooley's latter TV work included *Scarecrow and Mrs King*, *Hill Street Blues*, *LA Law* and *Star Trek: Voyager*. He wrote film screenplays including *The Corpse* (1971) and *The Johnstown Monster* (1971), which he also directed. Pooley spent his later years painting in Santa Monica, and died at 101, so far only the second centenarian to have appeared in *Doctor Who*.



25 July 2015

Robin Phillips



Born Haslemere, Surrey on 28 February 1940, Phillips trained in both acting and directing at the Bristol Old Vic Theatre School from 1957 and was among Laurence Olivier's company at 1962's inaugural Chichester

Festival. His TV debut came in *The Morning After* for ITV Television Playhouse in 1962, followed by roles in *No Hiding Place* and *Compact*, before his *Doctor Who* stint in *The Keys of Marinus* (1964) as handsome hero Altos. Subsequent TV included *The Saint*, *The Avengers*, *Mr John Jorrock*, *Broome Stages*, *Out of the Unknown*, *The Forsyte Saga*, *Abelard and Heloise* and *Play for Today*: *Pal*. Leading roles in British film included *Decline and Fall... of a Birdwatcher* (1968), *Two Gentlemen Sharing* (1969) and the title role in *David Copperfield* (1970). His final movie was *Tales from the Crypt* (1972), as he quit acting to direct in the theatre. He directed the RSC's first modern dress production, *The* ➤



22 September 2015 Derek Ware

Born Derek Arthur Ware in Manchester on 27 February 1938, Ware trained at RADA before taking small parts in *The Gordon Honour* (1955) and *An Age of Kings* (1960). Early Fight Arranger credits came in *Z Cars* and *The Spread of the Eagle* (1963). He worked on *Doctor Who*'s very first filming sessions, the fight between Kal and Za in *100,000 BC* (1963), supervised by Douglas Camfield. Given first refusal on all *Doctor Who* fight work for the next eight years, he contributed to *Marco Polo* (1964), *The Aztecs* (1964), *The Crusade* (1965) and *The Myth Makers* (1965). Speaking roles came as a bus conductor at the end of *The Chase* (1965) and Tuthmos in *The Daleks' Master Plan* (1965). For Peter Watkins' drama *Culloden* (1964) Ware recreated an entire battle and worked on follow-up *The War Game* (1965). He acted in *Heiress of Garth* (1965), *The Avengers* (1965) and *Quick Before They Catch Us* (1966). Ware formed stunt agency HAVOC in 1966, finding

early work on *Adam Adamant Lives!* and *Doctor Who* serial *The Smugglers* (1966). *The Web of Fear* (1968) set the tone for the action-packed Pertwee era where HAVOC was prominent in *The Ambassadors of Death* (1970), *Inferno* (1970), *Terror of the Autons* (1971) and *The Mind of Evil* (1971). Ware also played tramp Pigbin Josh in *The Claws of Axos* (1971). After Ware booked Terry Walsh to double for Jon Pertwee in a swordfight for *The Sea Devils* (1972) producers realised they could save money by hiring Walsh directly. HAVOC worked elsewhere, including on *Some Mothers Do 'Ave 'Em*, but union issues over Ware's dual performer/agent status spelt the end. Ware found other acting parts in *Budgie*, *Spyder's Web*, *The Lotus Eaters*, *Colditz*, *King Cinder*, *Hazell*, *Jane* and *EastEnders*, often seeing his characters placed in mortal danger. He also doubled for comic stars Dick Emery and The Two Ronnies. Movie work included *The Italian Job* (1969), *Krull* (1983), *Willow* (1988) and *Robin Hood: Prince of Thieves* (1991).

A tribute to Derek Ware appeared in *DWM* 495.

◀ *Two Gentlemen of Verona* (1970), and by 1973 was artistic director of the Greenwich Theatre Company. He became artistic director of Canada's Stratford Festival from 1974, reviving its ailing fortunes, and in 1980 left to head up the Grand Theatre, Ontario. Later successes included *Jekyll & Hyde* on Broadway in 1997 and a brief return to London's West End for *Long Day's Journey Into Night* (2000) and *Ghosts* (2001).

30 July 2015 Clifford Earl



Born 29 August 1933 as Ken Earl, his *Doctor Who* parts – as the police station sergeant for jokey 1965 Christmas episode *The Feast of Steven* and more notably as UNIT officer Major Branwell in *The Invasion* (1968) – were in line with his usual casting as policemen, detectives and soldiers. It was in such roles that he was cast in 1960s and 70s crime series including *Danger Man*, *No Hiding Place*, *Gideon's Way*, *The Baron*, *Orlando*, *Man in a Suitcase*, *The Avengers*, *The Saint*, *Softly, Softly*, *Department S*, *Paul Temple*, *Randall & Hopkirk (Deceased)*, *Jason King*, *Return of the Saint*, *Danger UXB* and *The Professionals*. He was similarly cast in movies *The Body Stealers* (1969), *Scream and Scream Again* (1970), *Diamonds are Forever* (1971), *Tales from the Crypt* (1972) and *The Sea Wolves* (1980). Earl had an important role in the real military, however. As an RAF medic on National Service in 1953 he volunteered for drug testing. The tests' true nature was not revealed and one colleague died instantly after exposure to nerve agent Sarin. Earl successfully campaigned for compensation for thousands affected by subsequent ill health. He later worked as an ITV continuity announcer for Southern and TVS in the 1970s and 80s.

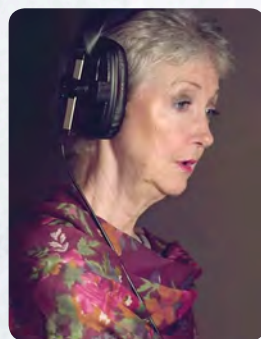
Summer 2015 Max Samett



Born in 1928, Max Samett FRPS began his career as a camera assistant in the British film industry in the late 1940s. A BBC film cameraman working on location sequences from 1969-87, his CV included *Monty Python's*

Flying Circus, *Steptoe and Son*, *Doomwatch*, *Who Pays the Ferryman?*, *Citizen Smith*, *Blake's 7*, *Hi-De-Hi*, *Open All Hours* and *Last of the Summer Wine*. His *Doctor Who* contributions comprised location work on *The Mind of Evil* (1971), *The Time Warrior* (1973), including the first unmasking of Sontaran Linx, *The Hand of Fear* (1976) and *Full Circle* (1980).

8 August 2015 Susan Sheridan



Born Susan Thomas in Newcastle on 18 March 1947, most of Sheridan's acting was animation voice work, often as children, including *The Family-Ness* (1984), *Jimbo and the Jet Set* (1986), *Moomin* (1991), a 1990s version of *Noddy* and Disney feature *The Black Cauldron* (1985). A prolific BBC Radio player, she was Kim Bolt in soap *Waggoners' Walk* (1977) and Trillian in the original radio version of *The Hitchhiker's Guide to the Galaxy* (1978-79). She played Mrs Streeter in Big Finish Sixth Doctor audio *The Hollows of Time* (2010).

14 September 2015 Duncan Brown

Born in 1941, Brown was a BBC lighting technician from the late 1960s. *Genesis of the Daleks* (1975) brought an early full Studio Lighting credit, and he was lighting director on three more *Doctor Whos*: *The Android Invasion* (1975), *The Robots of Death* (1977) and *The Leisure Hive* (1980).

Countless BBC credits included *Ripping Yarns*, *The Duchess of Duke Street*, *Pinocchio*, *Jim'll Fix It*, *To Serve Them All My Days*, *Hi-De-Hi*, *The Young Ones*, 'Allo 'Allo, *Wogan*, *Top of the Pops*, *You Rang, M'Lord?* and *Oh Dr Beeching!* He won a craft BAFTA in 1993.

8 October 2015 Richard Davies



Born 25 January 1926, in Merthyr Tydfil, Wales as Dennis Wilfred Davies, he went down the mines aged 14 and during the war became a military policeman before being seconded to an entertainment unit. On demob he joined the Pilgrim Players travelling theatre company, before making West End stage appearances and working in rep at both the London and Bristol Old Vic. His TV début came in Welsh play *Choir Practice* (1949) and he went on to play mostly Welsh comic stereotypes. These famously included teacher Mr Price in LWT sitcom *Please, Sir!* (1968-72). Other leading roles came in *Robert's Robots* (1973-74), *Oh No It's Selwyn Froggitt* (1976-77), *Rule Britannia!* (1975), *Whoops Apocalypse* (1982), *Bottle Boys* (1984-85), and *The Boot Street Band* (1993). He was a regular player in *The Dick Emery Show* and *It's Max Boyce*, and appeared in *Fawlty Towers*, *Yes, Minister*, *One Foot in the Grave*, *2 Point 4 Children* and *May to December*. Dramatic parts came in *Z Cars*, *The Saint*, *Angels*, *The Sweeney*, *Van Der Valk*, *Taff Acre*, *The Citadel*, *Big Deal* and *Boon*. As Idris Hopkins he also ran the corner shop at *Coronation Street* from 1974 to 75. Davies' films included *Zulu* (1964) and *Twisted Nerve* (1968). His favourite play was *Under Milk Wood*, and he appeared in its 1964 TV version, the 1972 movie and a Welsh National Theatre Company tour in 1978. As holiday camp manager Burton in *Doctor Who* adventure *Delta and the Bannermen* (1987) he sarcastically asked for "space buns and tea".



16 October 2015

Neville Jason

Born 29 May 1934 in London, Jason trained at RADA, took walk-ons at the Old Vic, then performed three-weekly rep in Birmingham. His TV debut came in the ITC swashbuckler *Sword of Freedom* (1957) and early BBC productions included *The Black Arrow* (1958), *Ham in Noah* (1960) and *Agrippa in Paul of Tarsus* (1960). He became a star as Lapointe, sidekick to Rupert Davies' Paris detective *Maigret* (1960-63). His next regular TV role was as surgeon Mr Bob Turner in *Emergency – Ward 10* (1965). TV in the 1970s included *Churchill's People*, *The Carnforth Practice* and *When the Boat Comes In*. His regal role as Prince Reynart in *Doctor Who* adventure *The Androids of Tara* (1978) fitted the serial's romantic, melodramatic style. Lead TV roles subsequently included *Goodbye Darling* (1981) and thriller *Skorpion* (1983) with guest parts in *Minder*, *Dempsey & Makepeace* and *The Tripods*, alongside small RSC roles. Always a prolific radio drama player for the BBC, Jason later became a noted audiobook reader, performing an epic 70-hour *War and Peace*. He was also an art dealer alongside his wife Gillian.



19 October 2015

Dick Sharples

Born in Manchester on 7 June 1927, Sharples wrote extensively for TV from the 1950s on *No Hiding Place*, *The Saint*, *Adam Adamant Lives!*, *Z Cars*, *Dr Finlay's Casebook* and sitcoms *In Loving Memory*, *Hallelujah!* and *Farrington of the FO*. His *Doctor Who* script *Prison in Space* was dropped in 1968, before finally being adapted for Big Finish's *Lost Stories* range in 2010.

29 October 2015

Kenneth Gilbert



Born Kenneth Alfred Gilbert on 24 June 1931 in Plymouth, Devon, he began his acting career as a background artist and fight arranger for TV. Beginning in 1953, early roles came in the swashbucklers *The Heir of Skipton*, *The Three Musketeers*, *The Adventures of Peter Simple* and *The Black Arrow* and he was Ethel Brown's boyfriend Archie in ATV's *Just William* series *Over to William* (1956). Following his delayed classical training at Stratford's Shakespeare Memorial Theatre from 1956-60, he was Barnardo to William Russell's Hamlet in the ITV Schools production *The Dread Command* (1961). TV often cast him as senior detectives, superintendents, lawmen, doctors and civil servants in *Z Cars*, *Softly, Softly*, *Spindoe*, *Callan*, *Special Branch*, *Crown Court*, *The Protectors*, *New Scotland Yard*, *The Gentle Touch*, *The Chinese*

Detective and *Dempsey & Makepeace*. More varied roles came in *The Adventures of Black Beauty*, *The Changes*, *The New Avengers* and *Stig of the Dump*. He was businessman Oliver Banks in *Crossroads* for several years from 1981. In his *Doctor Who* outing *The Seeds of Doom* (1976) he was World Ecology Bureau official Richard Dunbar. Cast in *Seeds* by Douglas Camfield, the director reused him in *The Sweeney*, *Shoestring* and *Ivanhoe*. Gilbert's latter parts included *House of Cards*, *Poirot*, *Midsomer Murders* and *Hustle*.

31 October 2015

William Byrd Wilkins

Born 19 January 1965 in Louisville, North Carolina, Wilkins had worked on stage in North America since the 1990s. His film credits included *Overnight Delivery* (1998), *Running Scared* (2006) and *360* (2011). In *Doctor Who* he played the Preacher in *A Town Called Mercy* (2012). Wilkins died from pancreatic cancer, aged just 50.



1 November 2015

Stephen Hancock



Born 24 November 1925 in County Durham, Hancock was an accomplished musician and sometime RSC player. He became a TV face playing Ernest Bishop in *Coronation Street* from 1969-78. He was later a BBC Radio drama voice in the 1980s. He played the first mate in *Here There Be Monsters* (2008) for Big Finish's *Companion Chronicles* range. **DWM**

21 November 2015

Anthony Read

Born 21 April 1935 in Cannock, Staffordshire, Read trained as an actor at the Central School of Speech and Drama before becoming an advertising copywriter. He joined the BBC in November 1963 and was soon script editing the crime compendium *Detective* (1964), *Kipling* and Douglas Wilmer's *Sherlock Holmes* (1965). He started writing for oil saga *Mogul* in 1965 and stayed with the programme when it was renamed *The Troubadours*. Read became its associate producer in 1966 and full producer from 1969-72. He subsequently produced *The Lotus Eaters* (1972-74) and Sunday serial *Dragon's Opponent* (1973) before returning to freelance writing in 1974. The appeal of script editing *Doctor Who* lured him back to the BBC in 1977. He shadowed outgoing script editor Robert Holmes on *The Sun Makers* (1977) and *Image of the Fendahl* (1977) before taking full charge with *Underworld* (1978). Production

problems forced Read and producer Graham Williams to hastily write *The Invasion of Time* (1978), which was broadcast under the pseudonym David Agnew. The pair developed the Key to Time quest that linked all of Season 16 (1978-79), creating new assistant Romana and casting Mary Tamm in the role. Among the new writers he commissioned was Douglas Adams, who took over as script editor in 1979. Read later expressed disappointment with the jokey treatment given to his final *Doctor Who* script, *The Horns of Nimon* (1979-80). Later projects included *The Omega Factor*, *Sapphire and Steel*, *Into the Labyrinth*, *Chocky* (plus two sequels) and script editing *Hammer House of Horror* (1980). Junior *Sherlock Holmes* serial *The Baker Street Boys* (1983) became one of his most cherished series. He latterly concentrated on Second World War non-fiction, often working alongside former *Doctor Who* writer David Fisher. Read's distinguished career also included stints as chairman of The Writers' Guild and director of the Authors' Licensing and Collecting Society.



Heaven Sent

FEATURE BY **ALAN BARNES**

A grief-stricken Doctor finds himself teleported inside a castle designed to torture a confession from him – even if it takes an eternity.

W

e learn a lot about the Doctor in *Heaven Sent*. Most of all, we learn why he can't use the spade.

Before that, however, we learn that he's being stalked by a creature drawn from his past. When he was a very little boy, we're told, there was an old lady who died: "They covered her in veils, but it was a hot, sunny day, and the flies came. It gave me nightmares for years." Was this the same nightmare he suffered in *Listen* (2014)? Was the Veil the creature he thought was hiding under his bed? Even more intriguingly, he reveals the absolute, unvarnished truth that he didn't leave Gallifrey because he was "bored" – as he originally told his companions Jamie and Zoe in *The War Games* (1969). That was a lie, we're now told; in fact, "I ran because I was scared!" (What of? Again, we're minded to recall *Listen*, where the young Doctor cried all the time because he didn't want to join the army...)

We learn, too, that he's scared of dying, but not scared of Hell. We learn that he keeps a "storm

BBC One, 28 November 2015

Writer: Steven Moffat

Director: Rachel Talalay

Guest cast: Jami Reid-Quarrell (Veil)

Rating: 6.91m

Appreciation Index: 80



CLASSIC SCENE

Pursued to a giant kitchen by a creature drawn from a childhood nightmare, the Doctor stops to deduce what the sinister Veil is.

DOCTOR: "It's following me. Wherever I go, it's tracking me. Slowly though. Scary lurching. (*The word hits him – troubling.*) Scary. These screens, everywhere. It's showing me exactly where it is all the time, how far it's got, how near. (*A revelation...*) Because it's trying to scare me. Putting its breath on my neck. That's the point. That's what it's doing. This is theatre. It's all about fear. Working hypothesis: I'm in a fully automated haunted house. A mechanical maze. It's a killer puzzle-box designed to scare me to death, and I'm trapped inside it. (*He grins.*) Must be Christmas."



room" in his mind – a visualisation of the TARDIS control room, inside which his conscious mind retreats. And we learn that the Doctor claims to have knowledge of the Hybrid – the ultimate warrior, forseen by Time Lords and Daleks alike; that the creature is real and that he knows what it is.

Heaven Sent is as precision-engineered a construction as the confession dial itself – a mechanical trap designed to wring the secret of the Hybrid from the Doctor. He's invited to see it as inescapable, unarguable, mechanical. He uses a jeweller's glass, even, to examine its workings. Eventually, he finds a diamond at its heart, like the crystal quartz in a Swiss watch.

And that's why *he can't use the spade.*

For the Doctor, every time he passes into the Black Corridor beyond the door of Room 12 is the first time; and it's only then, always exactly then, that he remembers he's been here before. As the shooting script put it: '...something changes in his face. A moment of realisation. Intense, room-shifting. Life-changing. Oh God! Oh God, *no!* He gets

it now. He knows what he has to do. And whatever it is, it's a vision of utter hell...' By that time, the Veil is already at the end of the corridor – *past* the boundary wall that shifts with confession.

Even if he were able to repel the creature with another truth, even for something approaching the maximum 82 minutes before the creature gets him, how long could the spade endure? Not 82 minutes, surely, against a wall "four-hundred times harder than diamond". He'd be lucky to get more than five strikes out of it before it shattered. And five strikes is all he's got anyway, with a furious fist. Chipping away at the Azbantium wall with his bare knuckles, for over two billion years. Anything else is delaying the inevitable.

Can't he use the spade? A magic spade? A magic, sonic spade? No. Because *Heaven Sent* isn't the story of a magician. It's the story of how one man chose to get up off his arse... and win.

Even if it took him an eternity. **DWM**

DATA FILE

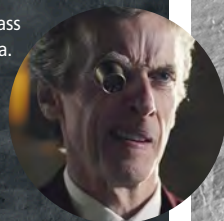


● "Have you ever heard of the Brothers Grimm?" The 'BIRD' story recalled by the Doctor is *Das Hirtenbübchen* [*The Shepherd Boy*] – a fable anthologised in 1815 as part of the second volume of the Brothers' *Kinder- und Hausmärchen* [*Children's and Household Tales*]. It describes how there was 'once on a time a shepherd boy whose fame spread far and wide because of the wise answers which he gave to every question.' Hearing of this, the local King (not Emperor) asked the boy three seemingly impossible questions – the last being: how many seconds of time are there in eternity? The boy replied: "In Lower Pomerania is the Diamond Mountain, which is two miles and-a-half high, two miles and-a-half wide, and two miles-and-a half in depth; every hundred years a little bird comes and sharpens its beak on it, and when the whole mountain is worn away by this, then the first second of eternity will be over."

● The Doctor uses a jeweller's eyeglass to examine the flaky painting of Clara. A similar eyeglass was essential kit for his Third incarnation, as seen in *The Ambassadors of Death* (1970), *Colony in Space* (1971), *The Curse of Peladon* (1972), *The Green Death* (1973) and *Invasion of the Dinosaurs* (1974); the Fourth Doctor used one in *Robot* (1974-75) and *The Ribos Operation* (1978), too.

● The Doctor theorises that he's trapped inside "a fully automated haunted house." In fact, he's already been inside one of those in the fourth episode of *The Chase* (1965) – although he never actually found out what it was!

● "This is somebody's game, and I can't stop playing," reckons the Doctor – then sees 'HOME' carved onto the Azbantium wall. Behind this, "The last square on the board," lies the TARDIS... he thinks. Perhaps he's remembering the adventure of *The Celestial Toymaker* (1966), in which his companions were obliged to play deadly games of Snakes and Ladders, then hopscotch, to reach the TARDIS on the final 'square' – 'HOME'?



REVIEWS

▶ 'It's been described as the "most ambitious" episode of *Doctor Who* to date and it certainly was that.' *Daily Express*

▶ 'Capaldi delivers 100 per cent, carrying every scene and showing every facet of his Doctor: anger, terror, playfulness, intensity, resignation...' *Metro*

▶ '... this is demanding and intelligent science-fiction, the likes of which BBC One should be commended for airing in *any* slot – let alone straight after we've watched Peter Andre dance the American Smooth.' *Digital Spy*

Big Ambitions



Big Finish spent 2015 laying the foundations for a major new development – the first new audio adventures featuring Doctors from the show’s recent history.

FEATURE BY DAVID BRYHER

Big Finish Productions has spent almost 20 years creating ambitious audio dramas set in and around the worlds of *Doctor Who*. In 2015, the company ushered in a new phase for the Eighth Doctor’s adventures, revealed the events leading up to the Sixth Doctor’s regeneration and brought characters from post-2005 *Doctor Who* into the fold for the first time with dramas featuring Sontaran combat nurse Strax (Dan Starkey), UNIT’s Kate Stewart (Jemma

Redgrave) and Petronella ‘let’s just stick with’ Osgood (Ingrid Oliver). In a year with so many stand-out events, it’s easy to forget that the whole *Doctor Who* range is underpinned by a series of ongoing adventures, usually released as trilogies featuring one Doctor at a time. There was a twist to that formula in 2015, with a time-bending trio of stories featuring later Doctors mixed up with earlier companions – such as the Seventh Doctor (Sylvester McCoy) and Jo Grant (Katy Manning) in *The Defectors*, and the Sixth Doctor (Colin Baker), Zoe Heriot (Wendy Padbury) and Jamie McCrimmon (Frazer Hines) in *Last of the Cybermen*. Big Finish also continued its working

relationship with Tom Baker, with eight Fourth Doctor adventures released between January and August.

“It took us many years to persuade Tom to work with us at Big Finish,” explains David Richardson, producer of the *Doctor Who* range. “Almost as soon as he was through the door, he voiced his regret that he hadn’t started

with us on day one. Tom is incredibly happy working for us, and the audios are loved by the audience.”

“We always have plans for Tom,” adds executive producer Nick Briggs. “He loves doing these productions and we love working with him. There are plans in place for more ongoing seasons with him, and I hope to be writing some of the scripts too.”

Of the other regular *Doctor Who* releases, September’s *Criss-Cross* is of note, as it introduces Constance Clarke as a new companion for the Sixth Doctor. She first appeared a month earlier, in *The Last Adventure*, but anyone who remembers *The Trial of a Time Lord* (1986) will be used to the idea of meeting a companion before seeing her introductory adventure. Constance is a Royal Navy Wren working at codebreaking HQ Bletchley Park when the Doctor crashes into her life. She’s played by Miranda Raison, an actress who has a long working relationship with Big Finish.

“Miranda has been one of our favourites for years,” says Nick.

“We’d worked with her many times in various guest roles,” David continues. “She sent some lovely emails and made it very clear that she enjoyed being part of the Big Finish family. I suggested to Nick and script editor Alan Barnes that, as she is such an accomplished actor with considerable star quality, she could be good companion material. Alan



Opposite page right: Cover artwork for *Doom Coalition 1: The Eleven*, featuring Mark Bonnar as the Eleven, Paul McGann as the Doctor and Nicola Walker as Liv Chenka.

Opposite page top: *The Last Adventure* was released in August.

Right: Tom Baker continued his happy relationship with Big Finish in 2015.

Far right: Colin Baker and his co-star Miranda Raison, who plays Constance Clarke.



went away and created the character of Constance with her in mind.”

“Miranda has entertained us on many occasions with her vocal dexterity,” adds Nick. “I remember asking her where she gets all her character voices from. She paused and said, with a smile, ‘From my head, Nick.’ That’s the kind of actor I love!”

Constance is one of the companions at the Doctor’s side in *The Sixth Doctor – The Last Adventure*, which was released in August. A special release made up of four hour-long episodes, this story features the Sixth Doctor’s final clash with his alter ego the Valeyard (Michael Jayston), revealing precisely what caused his regeneration in the 1987 story *Time and the Rani*.

“Colin needed some persuading to do a regeneration story, as it’s an idea he has always resisted,” says David. “However, what was lovely is that he said, ‘I trust you, and I’m doing this because I love Big Finish’. And the result was, I think, something very special indeed.”

“The brilliant thing about how we do these adventures,” explains Nick, “is that we can address moments like this in the Doctor’s history, but then go back to ‘ongoing’ adventures that happened previous to this.”

“Doom Coalition was devised to start a new 16-part story that people could listen to without having to refer back to previous episodes.” David Richardson

Since his surprise appearance in 2013’s mini-episode *The Night of the Doctor*, Paul McGann’s Eighth Doctor has reached new heights of popularity. Fans old and new have been able to follow his ongoing journeys in Big Finish’s series of box-set releases. In March, *Dark Eyes 4* closed one chapter of the Eighth Doctor’s adventures – and then, in October, *Doom Coalition 1* began a new era.

“*Doom Coalition* was devised to start a new, 16-episode story that people could listen to without having to refer back to previous episodes,” David explains.

McGann’s Doctor is accompanied by Liv Chenka (Nicola Walker) and new companion Helen Sinclair (Hattie Morahan) ➤



BIG FINISH 2015 CHECKLIST



January

MISTFALL (Fifth Doctor) by Andrew Smith

THE EXXILONS (Fourth Doctor) by Nicholas Briggs

THE ROMANCE OF CRIME/THE ENGLISH WAY OF DEATH

by Gareth Roberts and John Dorney

SHORT TRIPS: FLYWHEEL REVOLUTION by Dale Smith

February

EQUILIBRIUM (Fifth Doctor) by Matt Fitton

THE DARKNESS OF GLASS (Fourth Doctor) by Justin Richards

SHORT TRIPS: LITTLE DOCTORS by Philip Lawrence

GALLIFREY: INTERVENTION EARTH by Scott Handcock and

David Llewellyn

March

THE ENTROPY PLAGUE (Fifth Doctor) by Jonathan Morris

REQUIEM FOR THE ROCKET MEN (Fourth Doctor) by John Dorney

DARK EYES 4 (Eighth Doctor) by John Dorney, Matt Fitton

SHORT TRIPS: TIME TUNNEL by Nigel Fairs

April

THE DEFECTORS (Seventh Doctor) by Nicholas Briggs

DEATH MATCH (Fourth Doctor) by Matt Fitton

DAMAGED GOODS/THE WELL-MANNERED WAR by Russell

T Davies and Jonathan Morris, Gareth Roberts and John Dorney

SHORT TRIPS: THE GHOST TRAP by Nick Wallace

JAGO & LITEFOOT SERIES NINE by Jonathan Morris,

Simon Barnard & Paul Morris, Justin Richards

May

THE LAST OF THE

CYBERMEN (Sixth

Doctor) by Alan Barnes

SUBURBAN HELL (Fourth

Doctor) by Alan Barnes

SHORT TRIPS: THE KING

OF THE DEAD by Ian Atkins



June

THE SECRET HISTORY (Fifth Doctor) by Eddie Robson

THE CLOISTERS OF TERROR (Fourth Doctor) by Jonathan Morris

THE COMPANION CHRONICLES: THE FIRST DOCTOR,

VOLUME 1 by Martin Day, Simon Guerrier, Ian Potter

SHORT TRIPS: THE SHADOWS OF SERENITY by Nigel Robinson

July

COUNTER-MEASURES SERIES 4 by Mark Wright & Cavan Scott,

Ken Bentley, John Dorney, Matt Fitton



“It’s been lovely to welcome more *Doctor Who* legends to Big Finish.” David Richardson

◀ as he faces an enemy unlike any before. The Eleven (played by *Catastrophe*’s Mark Bonnar) is a Time Lord criminal whose earlier incarnations live on in his mind, driving him to terrifying heights of madness.

“We wanted to try something different with a huge story arc, a new villain and a new companion,” says David. “Judging by the reaction, it’s been very successful so far – and the second box set [due to be released March 2016] will see the addition of Alex Kingston as River Song.”

Ah, yes. Perhaps the biggest news to come out of Big Finish in 2015 was that the company had secured the rights to use a number of characters from more recent years of the TV show. Until this year, it had seemed that Big Finish would forever be limited to using material

based on *Doctor Who*’s 1963–96 run. But then, in February, Big Finish announced that Gemma Redgrave and Ingrid Oliver would be reprising their roles as Kate and Osgood in a new UNIT box set. And that was just the beginning...

In June, they revealed they’d secured the rights to produce dramas featuring River Song, Winston Churchill (Ian McNeice) and the War Doctor (John Hurt) as well as monsters including the Weeping Angels and the Judoon.

“It always feels exciting to do new things,” says Nick, “and of course this is

Above: Warren Brown as Lieutenant Sam Bishop and Ingrid Oliver as Osgood in the cover artwork for *UNIT: Extinction – Earthfall*.

Below: The cast of *UNIT: Extinction*, with executive producer Nicholas Briggs in the centre.





Above left: Gareth David-Lloyd reprises the role of Ianto Jones.

Above right: John Barrowman plays Captain Jack Harkness.

Left: Cover art for *Torchwood: More Than This*, featuring Eve Myles as Gwen.

something that fans have been asking us about for years. We started talking to the BBC about it ages ago. But these things take time. I think we're building up a lot of trust between us and BBC Worldwide in this area. Steven Moffat himself has been extremely supportive of what we're doing. There are all sorts of potential opportunities coming up, but there are important rights issues and the booking of actors to be solved."

"It's been an astonishingly busy and exciting year," David reflects. "Our feet haven't touched the ground since the agreement was reached back in the summer, and since then we've been preparing [2016 releases] *The War Doctor*, *The Diary of River Song*, *The Churchill Years* and more. It's been lovely to welcome more *Doctor Who* legends to Big Finish, and also to witness the huge reaction from the audience to these upcoming projects. And, better still, to see *UNIT: Extinction* and *Jago & Litefoot & Strax* [a drama mixing the Victorian gents from 1977's *The Talons of Weng-Chiang* with the Paternoster Gang's pet Sontaran] getting such an amazing response."

The first Big Finish series based on a post-2005 property was *Torchwood*, the opening episode of which was released in September. *The Conspiracy* starred John Barrowman as Captain Jack Harkness. And in October, *Fall to Earth* saw the return of Gareth David-Lloyd's much-missed Ianto Jones.

"I was so glad we finally got going on the *Torchwood* releases," says Nick. "Former *Doctor Who Magazine* editor Gary Russell was originally going to produce them, but he was massively busy producing a children's animation series in Australia, so it was brilliant when we got James Goss on board. The productions have been incredible. Great casts, stories, music – I've loved listening to them. And yes, I thought

it was important for Ianto to feature. *Fall to Earth* seems to have gone down very well. Gareth David-Lloyd gave a fantastic performance. It's a real character piece that allows him to shine."

Torchwood, along with November's *UNIT: Extinction* and *Jago & Litefoot & Strax*, is just the vanguard for this new wave of adventures. May 2016 will see one of Big Finish's biggest scoops so far: a box set of adventures featuring David Tennant as the Tenth Doctor and Catherine Tate as his companion Donna Noble.

"They're both brilliant actors," says Nick. "It was sort of breathtaking to witness them in the studio."

"This has been in the works for a long time," reveals David, "and the scripts were ready to record back in May – which gives you an idea of how hard Jason [Haigh-Ellery, the company's managing director] worked to find a window when both David and Catherine would be free to record the stories.

"It was such a huge project for us," he adds. "These are two major international stars – and my feelings were a mix of great excitement and a massive amount of stress to get it right. We're recreating one of the most popular eras of the show with two of its most loved stars, so the expectations are enormous."

"I think our listeners will be pleased to be transported back to the Tenth Doctor's era," reckons Nick. "The scripts are so faithful to that time, and David and Catherine slotted right back into their characters, having so much fun working with each other again."

With an excellent 2015 behind them and more hits on the horizon, Big Finish looks set to go from strength to strength. **DWM**

Big Ambitions

WE ARE THE DALEKS (Seventh Doctor) by Jonathan Morris
THE FATE OF KRELOS (Fourth Doctor) by Nicholas Briggs
SHORT TRIPS: DARK CONVOY by Mark B Oliver



August

THE WAREHOUSE (Seventh Doctor) by Mike Tucker
RETURN TO TELOS (Fourth Doctor) by Nicholas Briggs
THE LAST ADVENTURE (Sixth Doctor) by Simon Barnard & Paul Morris, Alan Barnes, Nicholas Briggs, Matt Fitton
SHORT TRIPS: FORESHADOWING by Julian Richards

September

TERROR OF THE SONTARANS (Seventh Doctor) by John Dorney & Dan Starkey
CRISS-CROSS (Sixth Doctor) by Matt Fitton
THE THIRD DOCTOR ADVENTURES, VOLUME 1 by Andy Lane, Justin Richards
THE EARLY ADVENTURES: THE YES MEN by Simon Guerrier
SHORT TRIPS: ETHERIA by Nick Wallace
TORCHWOOD: THE CONSPIRACY by David Llewellyn

October

JAGO & LITEFOOT SERIES TEN by Simon Barnard & Paul Morris, Jonathan Morris, James Goss, Justin Richards
PLANET OF THE RANI (Sixth Doctor) by Marc Platt
DOOM COALITION 1 (Eighth Doctor) by Edward Collier, John Dorney, Matt Fitton, Marc Platt
THE EARLY ADVENTURES: THE FORSAKEN by Justin Richards
SHORT TRIPS: THE WAY OF THE EMPTY HAND by Julian Richards
TORCHWOOD: FALL TO EARTH by James Goss

November

SHIELD OF THE JÖTUNN (Sixth Doctor) by Ian Edgington
THE EARTH ADVENTURES: THE BLACK HOLE by Simon Guerrier
SHORT TRIPS: THE OTHER WOMAN by Philip Lawrence
UNIT: EXTINCTION by Matt Fitton, Andrew Smith
JAGO & LITEFOOT & STRAX: THE HAUNTING by Justin Richards
TORCHWOOD: FORGOTTEN LIVES by Emma Reeves

December

YOU ARE THE DOCTOR (Seventh Doctor) by Jamie Anderson, Christopher Cooper, John Dorney, Matthew J Elliott
ONLY THE MONSTROUS (The War Doctor) by Nicholas Briggs
THEATRE OF WAR/ALL CONSUMING FIRE by Justin Richards, Andy Lane and Guy Adams
THE EARLY ADVENTURES: THE ISOS NETWORK by Nicholas Briggs
SHORT TRIPS: BLACK DOG by Dale Smith
TORCHWOOD: ONE RULE by Joseph Lidster



Hell Bent

FEATURE BY **ALAN BARNES**

The Doctor has at last returned to Gallifrey – so Clara can escape her death. But can they escape the coming of the Hybrid, the creature that would unravel time itself?

HOME is what lay beyond the Azbantium wall. HOME, meaning the confession dial's home. HOME, meaning Gallifrey, of course – not the TARDIS, as the Doctor had incorrectly presumed. Because for him, Gallifrey is no longer HOME. Gallifrey, as has become apparent, is simply the place where all his nightmares began. Nightmares of the Thing Under the Bed, as we saw in *Listen* (2014). Nightmares of the Veil, as we saw in *Heaven Sent*. Above all, the nightmare of the Hybrid.

Hell Bent describes to us no less than the Doctor's origin story. As a student at the Time Lords' Academy, he broke into Gallifrey's cloisters, repository of the Matrix – here described as a computer housing the minds of dead Time Lords; a crypt-kickers' collective gathered first to divine the future, then to sound the alarm in the event of impending catastrophe. Which, let's not forget, was always the point of the Matrix: when it was introduced in *The Deadly Assassin* (1976), Co-ordinator Engin claimed that the Time Lords used "all this combined knowledge and experience to predict future developments". Its ghostly guards, the Cloister Wraiths, or 'Sliders', told the Doctor about the Hybrid – a creature that, they prophesied, would one day stand in the ruins of Gallifrey; that would "unravel the web of time and destroy a billion billion hearts to heal its own". Never quite right in the head again, the Doctor stole a TARDIS and fled the planet – but not before losing the moon and the President's daughter. Her identity remains unconfirmed...

BBC One, 5 December 2015

Writer: Steven Moffat

Director: Rachel Talalay

Guest cast: Donald Sumpter (The President), Ken Bones (The General), Maisie Williams (Ashildr), T'Nia Miller (Female General), Malachi Kirby (Gastron), Clare Higgins (Ohila), Linda Broughton (The Woman), Martin T Sherman (Man), Jami Reid-Quarrell, Nick Ash, Ross Mullen (Wraiths), Nicholas Briggs (Voice of the Dalek)

Rating: TBC

Appreciation Index: 82



CLASSIC SCENE

At the end of the universe, in the ruins of Gallifrey's cloisters, the immortal formerly known as Ashildr denies the Doctor's theory that she's the mythical Hybrid. But she has an idea of her own: why couldn't the Hybrid be half-Time Lord, half-human?

ASHILDR: "Tell me, Doctor, I've always wondered – you're a Time Lord, you're a high-born Gallifreyan. Why is it you spend so much time on Earth?"

DOCTOR: "That's your best theory? I'm the Hybrid? I ran from Gallifrey because I was afraid of myself? It doesn't make any sense."

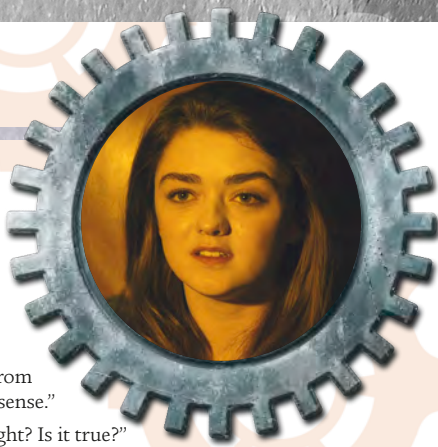
ASHILDR: "It makes perfect sense, and you know it. Am I right? Is it true?"

DOCTOR: "Does it matter?"

ASHILDR: "No. Because I have a better theory."

DOCTOR: "Really?"

ASHILDR: "What if the Hybrid wasn't one person, but two?"



but we're reminded of how, in *An Unearthly Child* (1963), the First Doctor claimed that he and his granddaughter Susan were "cut off from our own planet, without friends or protection". Why 'protection'? Protection from what? That word leaps out in the light of *Hell Bent* – resounding as sonorously as any cloister bell.

But *Hell Bent* isn't about beginnings, so much as endings – specifically, the Doctor's refusal to accept the fact of Clara's ending on Trap Street. Using Time Lord technology to extract his companion from her terminal encounter with Ashildr's raven, he's soon rushing to the end of the universe itself, where the immortal sometimes known as Me is waiting to tell him: "You don't like endings." It was sad, and it was beautiful, and it is over. She warns: "We have no right to change who she was." But should he continue in his efforts to rewrite the ending of *Face the Raven*, time will fracture, and the two-headed Doctor-Clara/Clara-Doctor Hybrid will be born – destroying those billion-squared hearts, and fulfilling the long-term ambitions of Missy's matchmaking. Save the girl, but become the monster; a uniquely cruel proposition.

So, in the end, the series' 'Big Bad' never materialises – because

if it did, if the Doctor were to continue to break every code he's ever lived by (as Ohila tells us), he wouldn't be the Doctor, not ever again. Clara will, we trust, return to Gallifrey to face that raven of her own accord – but strangely, it doesn't feel quite like an ending. Careering around the universe in a stolen TARDIS, with the Time Lords (presumably) on her tail, Clara's end seems more like a beginning. The Doctor's own beginning, in fact.

As one (joyfully roundelled, zig-zag shaped) TARDIS interior door closes, though: *Hell Bent* doesn't clear up all the mysteries of the Doctor's past. In fact, it (very quietly) opens up

another. Right at the start, on his return to the drylands barn (first seen in 2013's *The Day of the Doctor* and again in *Listen*), the curiously un-named Woman who bustles in begins to describe how "all that" in its hayloft is "for the boys, if any of them ever want to come and –" We might infer from her reaction that the Doctor is one of those boys... but who is/are/were the other(s)? To Be Continued... one day, perhaps. **DWM**



DATA FILE



Exactly how the Time Lords contrived to unfreeze their planet and return it to our universe remains unclear – but it's possible that Missy had something to do with it; in *Dark Water/Death in Heaven* (2014), she was seen to have acquired a Gallifreyan data slice, and told the Doctor that their home planet was not lost.

President Rassilon has regenerated since he and the Doctor last met (in *The End of Time*, 2009-10), when he was considering ripping apart the time vortex, so the Time Lords could enjoy victory as "creatures of consciousness alone" while creation itself ceased to be. Surely that, specifically, is what he asks the Doctor to forgive him for?

With Rassilon banished from Gallifrey, the General acknowledges the Doctor as "Lord President" – a position he's held twice before: first in his Fourth incarnation (in *The Invasion of Time*, 1978), and again in his Fifth (following the events of *The Five Doctors*, 1983).

The General regenerates back into a "normal" female body – having only ever been a man in her Tenth incarnation. From which we could infer that other Time Lords might also spend the most part of their lives fixed in one specifically gendered form, before switching...



The TARDIS stolen by the Doctor would appear to be the same model as his own, as its control room is all-but-identical to the one first seen in *An Unearthly Child* (1963).



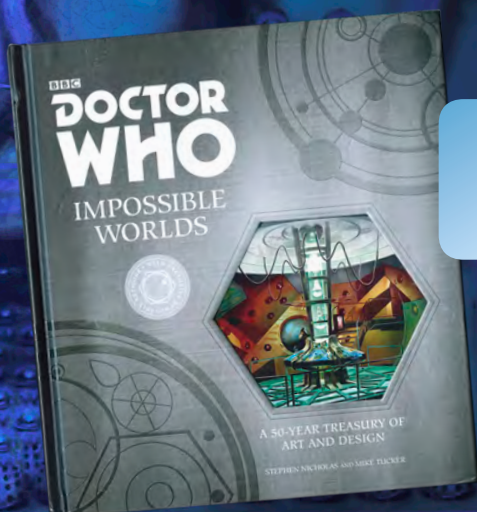
REVIEWS

► 'Considering the stakes involved ripping apart all of time itself and an epic foray into the very core of the show's mythology, here was an oddly intimate finale.' *The Guardian*

► 'Like *Heaven Sent*, *Hell Bent* is an epic story on a small scale: a tale of a lonely traveller who is willing to risk all of creation because he misses his closest friend...' *Metro*

► 'In the final reckoning, the Moff has reverted and distilled the two lead characters to their essence. The Doctor is the lonely Lord of Time and Clara Oswald is the Impossible Girl once more.' *Radio Times*

World Builders



In 2015, the series' visual artistry finally received the attention it deserved in the lavish volume *Doctor Who: Impossible Worlds*. We meet the authors, Stephen Nicholas and Mike Tucker.

INTERVIEW BY **ROBERT FAIRCLOUGH**



According to the 2013 drama *An Adventure in Space and Time*, the original TARDIS console was hastily visualised by a couple of cotton reels and an ash tray. We've come a long way since that makeshift approach. Drawing tables, set squares and pencils have been superseded by tablets, laptops and design software such as Photoshop and Maya, but what hasn't changed is the ingenuity of *Doctor Who*'s designers. The book *Doctor Who: Impossible Worlds* celebrates some of their best work.

Impossible Worlds tells the story from two perspectives: that of supervising art director Stephen Nicholas and visual effects veteran Mike Tucker. "It's always been in my mind to do a coffee-table book to showcase *Doctor Who* from the art department's point of view," says Stephen. "As it's such a design-led show, there was lots of concept art that was sitting there doing nothing, so I thought, 'Let's show the public what we've been

doing over the last ten years.' It was a lovely time to do it, just after the 50th anniversary and coming up to a decade of the new episodes."

Stephen's co-author Mike Tucker was invited to join the project by BBC Books. "I had a call from Albert DePetrillo, the editorial director, as this was something he'd wanted to do for some time. He'd been to Cardiff and run the idea past Stephen. They'd got a vague agreement that it was going to go ahead, and then he got in touch with me, as this would be Stephen's first time writing. They figured that they wanted another pair of hands on it who'd had a bit of experience writing about behind-the-scenes material.

"At that point the book was going to be entirely about the recent episodes. During that conversation with Albert I voiced the opinion that you couldn't really talk about the design of the TARDIS, the Daleks and Cybermen and so forth without acknowledging that, in some cases, those designs started 50 years earlier. I've been

a fan of the show for years, but more than that, I've always admired the *design* of the show. One of the things that got me into my career was being a huge fan of the work done by the BBC effects department and the scenic department, so I very much wanted to acknowledge where the design heritage of current *Doctor Who* started."

It was quite an easy task for us to decide who was doing what," says Stephen. "I've been involved from 2004 onwards, so I had a major insight into every single piece of art from thereon. Mike obviously has a vast knowledge of all *Doctor Who* and has been involved from 1985 onwards. So it was quite a nice split; Mike knows a lot of the people who'd worked on the show in the past, so he could pull that content together from there."

Mike describes how he and Stephen collaborated on the text: "The introduction to the book is basically split between me taking the show up to the point where it came off the air and

This page and opposite page: Matt Savage concept art for the interior of the Dalek ship seen in the 2005 episodes *Bad Wolf* and *The Parting of the Ways*.

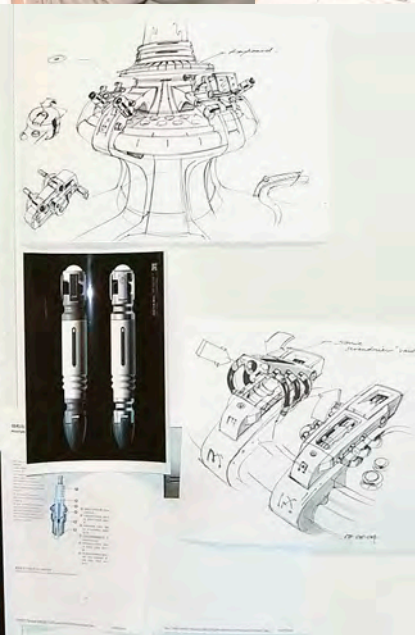
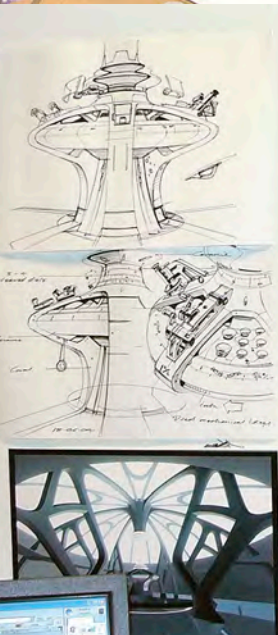
Below left: Mike Tucker at work on *The Day of the Doctor* in 2013. Photo © Peter Tyler.

Below right: Stephen Nicholas on the TARDIS set at Roath Lock Studios.





“It’s such a design-led show, so I thought ‘Let’s show the public what we’ve been doing for the last ten years.’” Stephen Nicholas



“I think it’s a show that everyone wants to work on and it’s definitely a proving ground.” Mike Tucker

chapter, giving a background and a context to everything.”

Mike argues that *Doctor Who* is now a world leader in terms of television design and art direction, largely because it’s so visually demanding. “If you just look at some of the people we’ve had working on the design of *Doctor Who* over the years – Matt Savage, Dan Walker, Peter McKinstry – they’ve all gone on to things like *Batman*, *Game of Thrones* and *Star Wars*, so it’s not like we’re using a second tier of designers, we’re using people at the top of their game. I think it’s a show that everyone wants to work on and it’s definitely a proving ground. I think it occasionally takes people a little by surprise – ‘You want it *how* fast? You want it *how* cheap?!’ – but that’s always been the challenge of *Doctor Who*.”

Doctor Who is like no other series,” says Stephen. “It can take you to 1066, then

it can take you to the year 5066, and that can be in one shooting block, which is within a four-week period. It’s very design led. You have to keep an open mind about everything. There’s creativity to it – we do veer off slightly in factual things, but we have to do that. I think when you watch *Doctor Who* you bear that in mind. I mean, nobody’s got two hearts, have they?”

Appropriately, *Impossible Worlds* is a striking and elegant piece of design itself. “I was very passionate about the look of the book,” says Stephen. “I wanted it to stand out from everything else on the shelf; we needed it to spark and glow. Bobby Birchall, the designer, did a fantastic job in creating what we visualised. I also didn’t want to open it in ten years and say, ‘Aw! I wish I’d told them about that!’ All three of us were very thorough.”

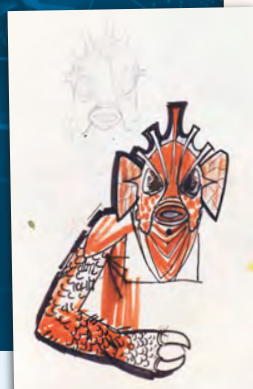
◀ went to America with the Paul McGann TV Movie, and Stephen taking over from the point that it came back in 2005. Thereafter, on a chapter-by-chapter basis, Stephen provided detailed captions on the individual pieces of art, and I wrote the block of text that introduces each

VINTAGE WORLDS

Mike Tucker is keen to see a similar book on the design of *Doctor Who* episodes made between 1963 and 1989, although he admits that compiling such a book would be a challenge. “The difficulty is that whereas everything since 2004-05 has been collated by the art department – and therefore there is one hard drive which pretty much has all the images on it – the material from older episodes is scattered over a much wider area. In some cases, it’s at the BBC archive. Some of it’s still in the hands of the original designers, or at least the estates of the designers who are no longer with us. A case in point is that all the design drawings that I did as an assistant during Sylvester McCoy’s era are all still in my portfolio. So it would be a much bigger job tracking down that material. People like [authors] David Howe and Jeremy Bentham

have done fantastic work collating some of that material, but I think it would be much more involved doing a comprehensive book about those years.

“In the ‘Menagerie of Monsters’ chapter in *Impossible Worlds*, there’s a run of pictures of the original Silurian, going from the first design sketch to the final costume. Now, there are no photos that haven’t been published somewhere before, but this is the first time they’ve all been brought together in one spread. Personally, that’s what I’d like to see more of.”



Top (from left to right): Concept artists Matt Savage, Dan Walker, and Peter McKinstry with the telescope prop he designed for *Tooth and Claw* (2006).

Above: Early designs for the Ninth Doctor’s TARDIS and sonic screwdriver.

Right: Sketches for the original Silurians, prepared by Gerry Abouaf in 1969.



DOCTOR WHO IV				SUPREME DALEKS II		PPH 121
DRAWN BY	PETER MONKINSTRY	DATE:	28-1-1968	EP:	121-13	
PRODUCER	DIRECTION	SCRIPT		PROPS MASTER		
PRODUCTION DESIGNER	WARDrobe DESIGNER	PAINTWORK		CONSTRUCTION		
SUP. ART. DES.	CHIEF SUP. ART. DES.	FX		CG		
HAIR ART. DES.	BEUT INFORMATION	COSTUME		GRAPHICS		
FERRIS CYRILLO MARLES 2006/2007				OWNER		

MADE OF WIN

A round up of *Doctor Who*'s awards and nominations during 2015.

FEATURE BY **SIMON GUERRIER**



he year began with *Doctor Who* on the shortlist of the National Television Awards, up against *Cilla*, *Downton Abbey* and *Sherlock* for Best Drama. The ceremony was held on 21 January and the award, which was chosen by

a public vote, went to *Downton Abbey*. There was, however, a *Doctor Who*-related surprise when Tenth Doctor actor David Tennant received a Special Recognition award. Billie Piper and Catherine Tate, two of Tennant's co-stars from *Doctor Who*, praised him in a specially recorded video. As he accepted the award, among those the clearly shell-shocked actor thanked were Russell T Davies and Julie Gardner (producers during his time on *Doctor Who*), his wife Georgia Moffett (whom he met while recording the 2008 episode *The Doctor's Daughter*), and his father Sandy (who'd appeared briefly in 2008's *The Unicorn and the Wasp*).

On 15 February, actor Samuel Anderson's role as Danny Pink in *Doctor Who* (and his work on the TV series *Trollied*) won Best Male Performance in TV at the Screen Nation Film & Television Awards, which celebrate the work of artists of African heritage in the UK.

There were more wins a month later on 19 March, when the Cardiff Life Awards celebrated the best businesses in the Welsh capital. Judges awarded Best in Leisure & Tourism to the *Doctor Who* Experience – the long-running exhibition of props and costumes – and Best Creative to Real SFX, the visual effects company set up by Danny Hargreaves, who has provided special effects to *Doctor Who* since 2006.

The following week, the images and animations created by the Horror Channel to promote its screenings of vintage *Doctor*



Right:
David Tennant with the Special Recognition trophy he received at the National Television Awards.
Photo © David Fisher/
Rex Shutterstock.

Far right:
Samuel Anderson at the Screen Nation Film & Television Awards.





Who episodes won Best Design – General Image Programme Design Package at the PromaxBDA Europe Awards held in Germany on 24 March.

There was another win on 25 April, when the BAFTA Television Craft Award for Best Special, Visual & Graphic Effects was presented to Milk VFX, Real SFX and BBC Wales VFX for their work on *Doctor Who*, and specifically the 2014 series-opener *Deep Breath*.

However, this run of success didn't last through the summer. On 25 June, American post-apocalyptic series *The 100* beat *Doctor Who* for the title of Best Youth-Oriented Television Series at the 41st annual Saturn Awards, presented by the Academy of Science Fiction, Fantasy and Horror Films at a ceremony in Burbank, California. Jenna Coleman was also nominated for Best Supporting Actress in a Television Series but lost out to Melissa McBride in US zombie series *The Walking Dead*.

The Professional Publishers Association, or PPA, held awards to celebrate the best in publishing on 9 July. The issue of listings magazine *Radio Times* for the week of 23-29 August 2014 – covering Peter Capaldi's debut in *Deep Breath* – was nominated for Cover of the Year but lost out in the public vote to an edition of *The Big Issue* marking Remembrance Sunday.

There was better news for *Doctor Who* on 10 July at the Scribe Awards held in San Diego, organised by the International Association of Media Tie-In Writers, which made a 'Grandmaster' of Terrance Dicks – script editor and writer on the TV series between 1968 and 1983 and author of more than 60 *Doctor Who* books. *Iterations of I – a Fifth Doctor story* written by John Dorney and produced by Big Finish – also won Best Audio at the same event.

The 2014 TV episode *Listen* was shortlisted for a Hugo Award for Best Dramatic Presentation, Short Form. However, at the ceremony – held

at the 73rd World Science Fiction Convention in Spokane, USA, on 24 August – science-fiction fans voted in greater numbers for an episode of US series *Orphan Black*. *Doctor Who* came second.

Doctor Who was nominated for, but did not win, Best Family Drama, Best Actor and Best Actress in the TV Quick Awards on 7 September. The programme was nominated for five BAFTA Cymru Awards, held on 27 September: Best Actor for Peter Capaldi in the episode *Dark Water*; Best Actress for Jenna Coleman in *Kill the Moon*; Best Editing for Will Oswald's work on *Dark Water*; Best Special and Visual Effects for the production team's work on *Last Christmas*; and Best Titles and Graphic Identity for the team's work on *Deep Breath*. Despite not winning these categories, the Siân Phillips Award was presented to *Doctor Who* director Euros Lyn as, said BAFTA, "a Welsh person who has made a significant contribution to international feature film-making or network television." The award was presented to Lyn by Russell T Davies.

At the British Screenwriters Awards in October, Steven Moffat received the Lifetime Achievement Award. Finally, on 15 November, Michelle Gomez was nominated for Best Actress (Television) and Steven Moffat for Best Writer (Film/Television) in the BAFTA Scotland Awards. **DWM**



Top left: The Davros exhibit at Cardiff's *Doctor Who* Experience.

Top right: Award-winning graphics created for the Horror Channel's marketing campaign.

Above: Euros Lyn and Russell T Davies at the Welsh BAFTA Awards.

Left: The Half-Face Man (Paul Ferdinando) in the award-winning *Deep Breath* (2014).

Right (from top): John Hurt (*The Day of the Doctor*), James Corden (*Closing Time*), Sheridan Smith, Meera Syal (*The Hungry Earth*), Steven Moffat, Leslie Manville (*An Adventure in Space and Time*), Martin Clunes (*Snakedance*) and Lenny Henry.

WHO YEAR'S HONOURS



John Hurt, the War Doctor, was knighted in the Queen's New Year's Honours, announced on 31 December 2014. The award was for Sir John's services to drama. James Corden, who played Craig Owens in *The Lodger* and *Closing Time*, was awarded an OBE, as was Sheridan Smith, who played the Eighth Doctor's companion Lucie Miller in audio adventures for Big Finish. Meera Syal, who appeared in *The Hungry Earth/Cold Blood* (2010) was awarded a CBE.

In the Queen's Birthday Honours, announced on 12 June, showrunner Steven Moffat was awarded an OBE in recognition of his services to drama. "I'm astonished and more thrilled than I ever thought someone like me would be," he said. "I'm not the least bit cynical, or the least bit trying to be cool about it. I'm just really, really happy."

Lesley Manville, the actress who played Heather Hartnell in 2013 drama *An Adventure in Space and Time* was also awarded an OBE, as was Martin Clunes, whose first television role was Lon in the 1983 *Doctor Who* story *Snakedance*. There was also a knighthood for Lenny Henry in recognition of his services to drama and charity – and probably not for his performance as the Doctor in a 1985 comedy show sketch.



Spinning Plates

In November, Steven Moffat took time out from the *Doctor Who* Festival to reflect on another busy year in the life of a showrunner.

INTERVIEW BY **MARK WRIGHT**

“**T**he beginning of this year was hellish,” says Steven Moffat with typical candour. “*Doctor Who* and *Sherlock* were being made at exactly the same time, which is a thing that happens quite often. Both of them started on the same day, and when that happens there’s no reasonable way to get through your life. Even just the amount of time it takes to watch through the rushes... half your day is gone. You’re thinking, ‘When am I going to write?’”

Never mind writing – it seems that this morning Steven barely has time to eat. He apologises for having his breakfast while answering the rest of our

questions. He says it’s too soon to select a highlight from 2015. “I’m still not actually sure I’m going to survive it,” he jokes, between mouthfuls of bacon. “We recently discovered we hadn’t recorded some of Peter Capaldi’s ADR [Additional Dialogue Recording] for Episode 11. And he’s about to go to Sydney for their *Doctor Who* Festival. So this Monday he’ll be in an ADR studio before going to Australia.”

Time will lend perspective, as it did with 2014. “I was feeling very, very miserable at the end of last year,” he reveals. “Mainly because I’m Scottish. I was uploading all of my wife’s photographs and all of

my photographs to the computer. You see them flip by as they go. And I suddenly thought, ‘God, that’s a bloody amazing year, that’s incredible. I’ve just had the best year ever!’”

Steven’s thoughts have long since turned to 2016, when another 12 episodes and a Christmas Special will be recorded. “A day never goes by when I don’t think about *Doctor Who*. In terms of the number of episodes we make, and the number of brand new problems each episode creates, it’s just huge.”

He pushes his empty plate aside and smiles. “At least *Sherlock* is on the same planet all the time.”

Despite the relentless pressure of running two of the BBC’s most popular shows, Steven insists he’s still having the time of this life on *Doctor Who*. “If you like making television – and the bit of my job I like is actually making television – it’s fun when it’s really hard. I suppose, quite reasonably, that people don’t know what making *Doctor Who* is really like. A *Doctor Who* episode is made in 12 days. Even if you hated that episode, just take a look at it. We did that in 12 days! That set was built and struck within 12 days. All those people came, all that make-up was done, that prosthetic was invented in 12 days.

“It’s ludicrous,” he says, preparing to dash off to his next appointment. “*Doctor Who* is a ludicrous show!” **DWM**



“A day never goes by when I don’t think about *Doctor Who*.”

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